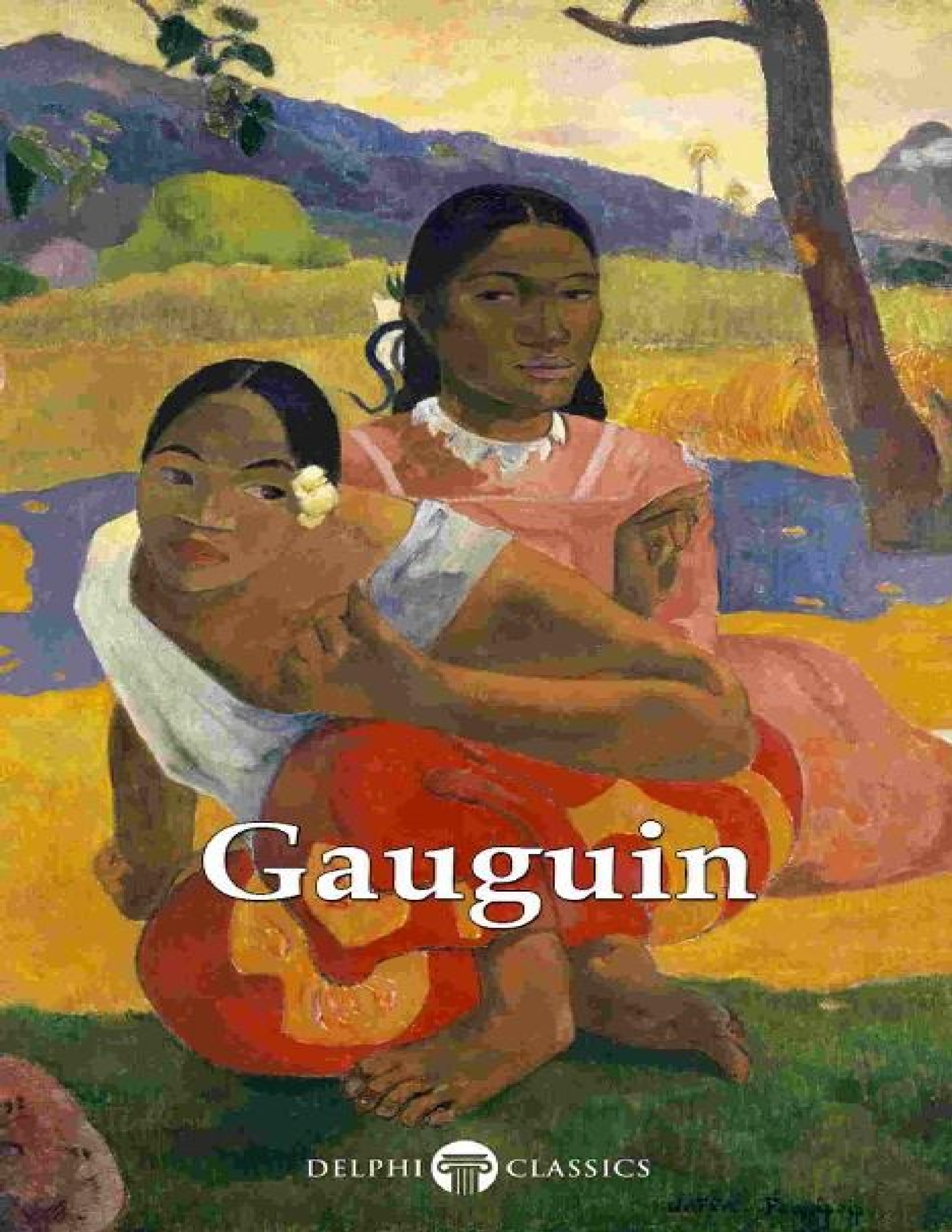

Gauguin

DELPHI CLASSICS

Masters of Art

Paul Gauguin

(1848-1903)

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P Gauguin

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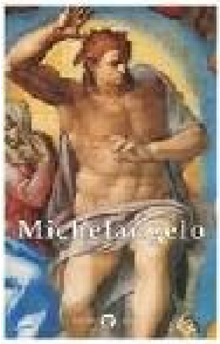

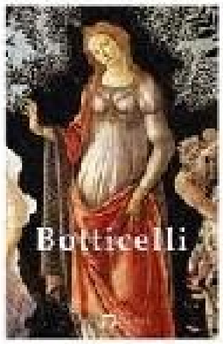

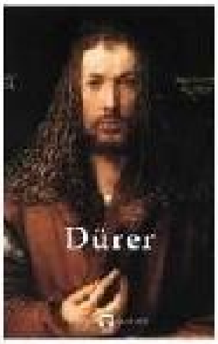

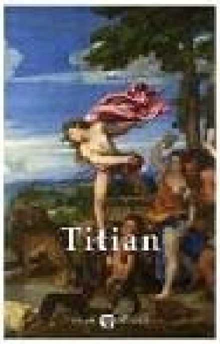

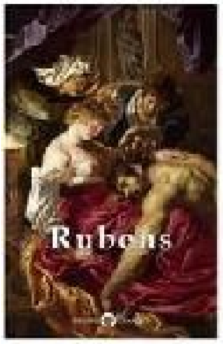

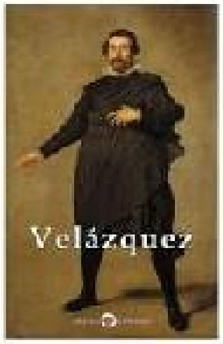

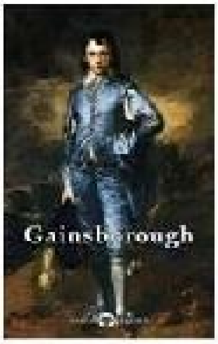

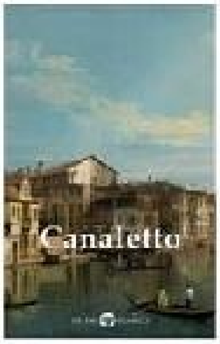

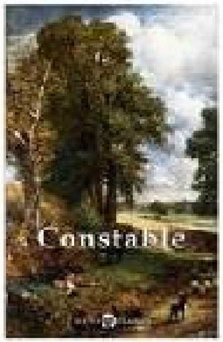

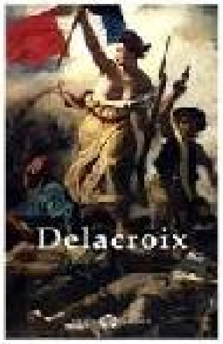

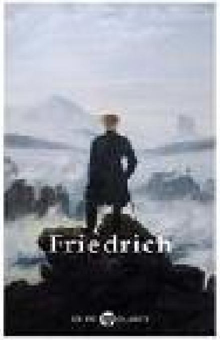

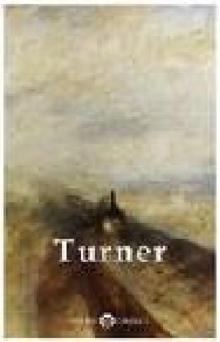

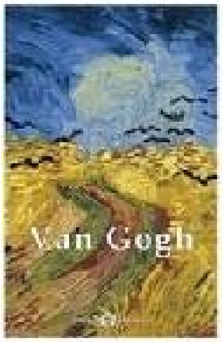

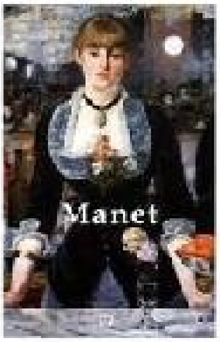

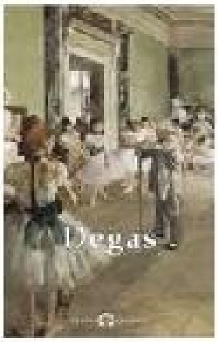

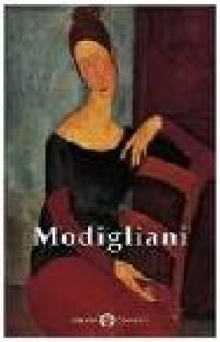

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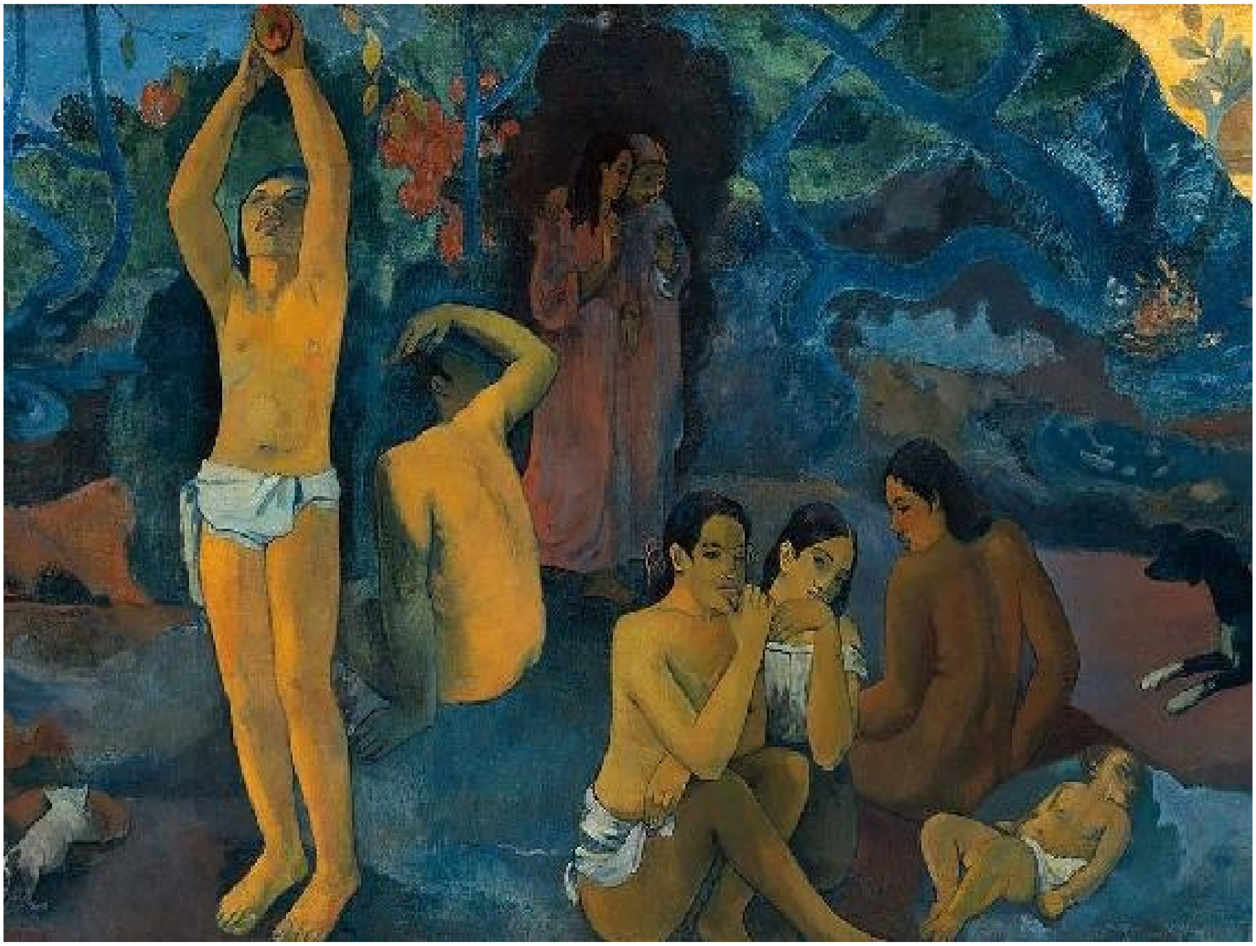
Paul Gauguin



By Delphi Classics, 2016

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Masters of Art - Paul Gauguin First published in the United Kingdom in 2016 by Delphi Classics.

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ISBN: 978 1 78656 502 0

Delphi Classics
is an imprint of
Delphi Publishing Ltd
Hastings, East Sussex
United Kingdom
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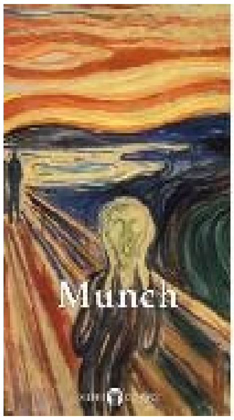
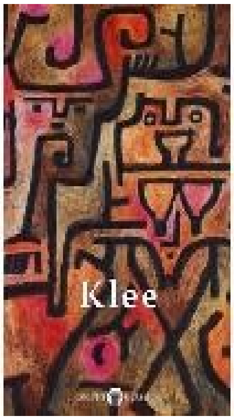
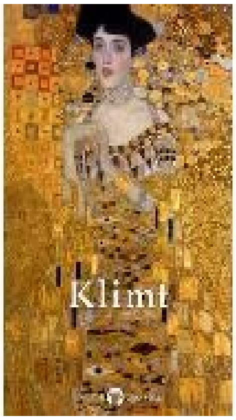
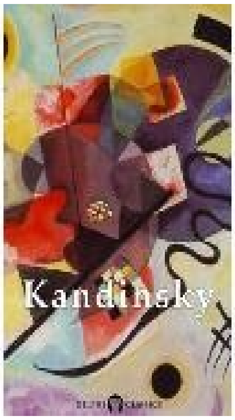
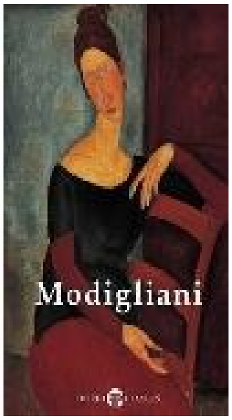










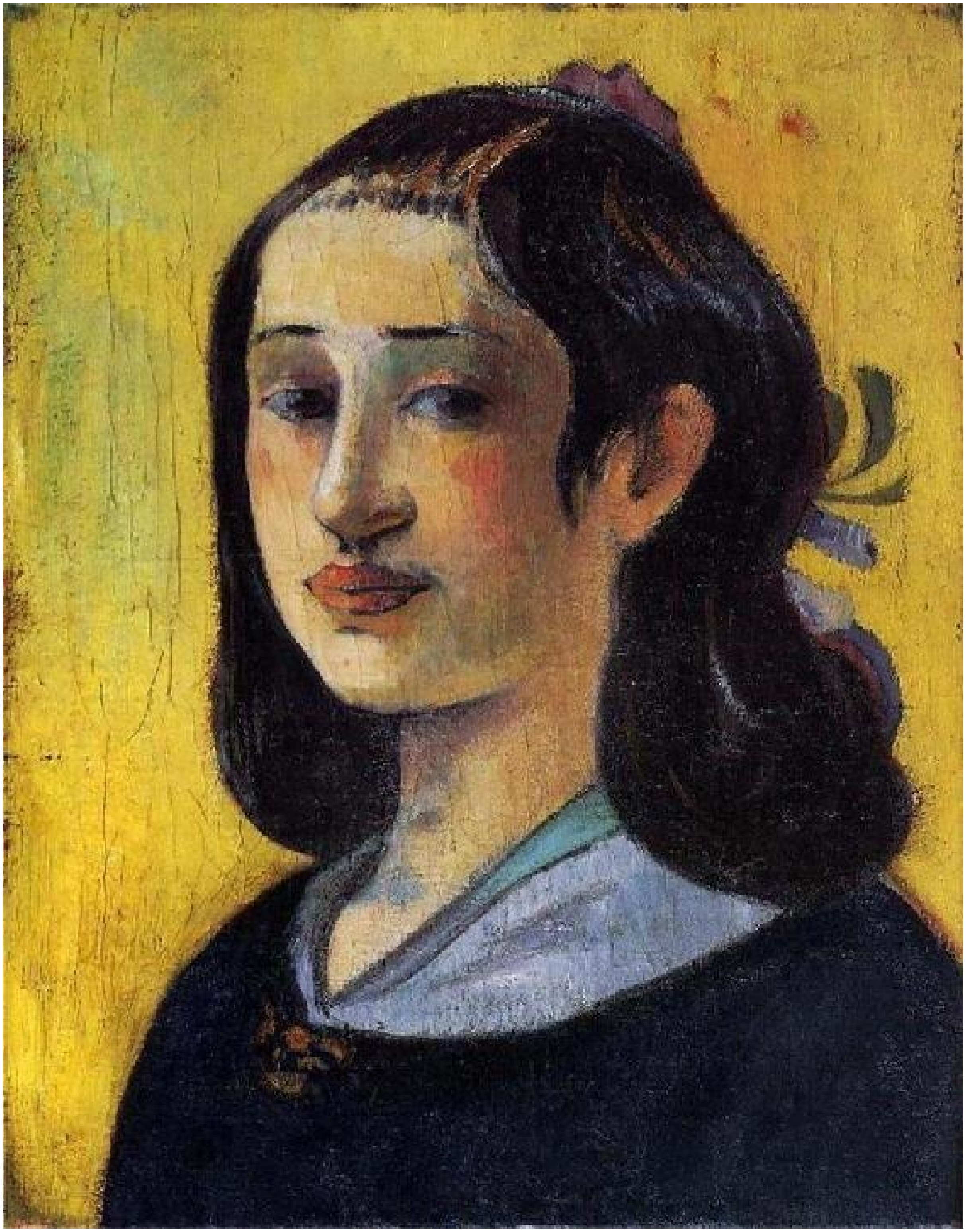
For the first time in digital publishing history, Delphi Classics is proud to present the complete works of these artists in eReading collections.

Browse our Modernists

The Highlights

‘Barricade on the rue Soufflot’ by Horace Vernet, 1848 — Paul Gauguin was born in Paris on June 7, 1848. His birth coincided with revolutionary upheavals throughout Europe that year.

Gauguin was born at 56 rue Notre-Dame-de-Lorette, 9th arrondissement



Aline Marie Chazal Tristán, the artist’s mother, who was the daughter of the Peruvian Andre Chazal, an engraver, and Flora Tristan, an author and activist in early socialist movements.

Gauguin, c. 1891

THE HIGHLIGHTS

In this section, a sample of Gauguin's most celebrated works is provided, with concise introductions, special 'detail' reproductions and additional biographical images.

STUDY OF A NUDE

Gauguin was born in Paris to Clovis Gauguin and Alina Maria Chazal on 7 June, 1848. His father, a thirty-four-year-old liberal journalist came from a family of petit-bourgeoisie entrepreneurs residing in Orléans and he was compelled to flee France when his newspaper was suppressed by French authorities. Gauguin’s mother, the 22-year-old Aline Marie Chazal, was the daughter of Andre Chazal, an engraver, and Flora Tristan, an author and activist in early socialist movements. In 1850, they departed for Peru with their young children in hopes of continuing Clovis’ journalist career under the auspices of his wife’s South American relations. However, Andre died of a heart attack en route, and Alina arrived in Peru a widow with the eighteen-month-old Paul and his two-and-a-year-old sister, Marie. Gauguin’s mother was welcomed by her paternal granduncle, whose son-in-law would shortly assume the presidency of Peru. To the age of six, Paul enjoyed a privileged upbringing, attended by nursemaids and servants.

Gauguin’s idyllic childhood in this “tropical paradise” ended abruptly when his family mentors fell from political power during Peruvian civil conflicts in 1854. His uncle would ultimately be remembered as one of the country’s most corrupt presidents and it was not long till his underhand dealings were revealed. Aline returned to France with her children, leaving Paul with his paternal grandfather, Guillaume Gauguin, in Orleans. Deprived by the Peruvian Tristan Moscoso clan of a generous annuity arranged by her granduncle, Alina settled in Paris to work as a dressmaker.

At the age of fourteen, Gauguin entered the Loriol Institute in Paris, a naval preparatory school, before returning to Orléans to take his final year at the Lycée Jeanne D’Arc. Next Gauguin signed on as a pilot’s assistant in the merchant marine. Three years later, he joined the French navy in which he served for two years. Then followed a riotous period of adventures on the seas, which the artist recorded in his diaries, chronicling his various sexual encounters at the various ports he visited across the world. His mother died on 7 July 1867, though he did not learn of it for several months until a letter from his sister Marie caught up with him in India.

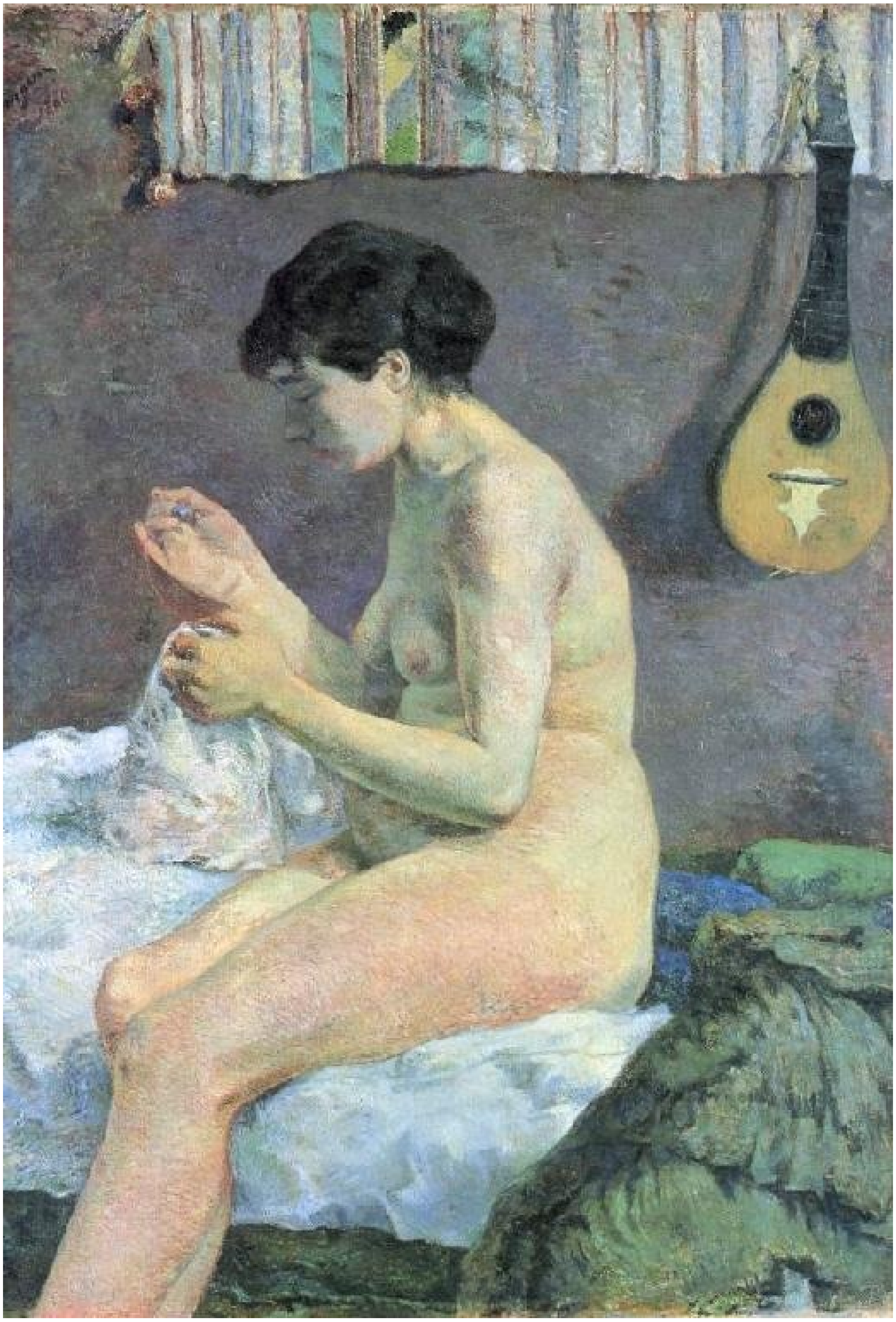
In 1871, Gauguin returned to Paris where he secured a position as a stockbroker, through the timely assistance of Gustave Arosa, a close family friend, working at the Paris Bourse, the capital’s stock exchange, when Gauguin was aged twenty-three. He became a successful Parisian businessman and remained one for the next eleven years, eventually earning a large salary. However, this good fortune was not to last.

Gauguin met and fell in love with a Danish woman, Mette-Sophie Gad (1850–1920) in 1873. They were soon married, Mette believing she was marrying a promising young stock broker, evidently on the rise. However, Gauguin had a secret passion, which until now she knew very little about. Around the same time as he had become a stockbroker, Gauguin began painting in his free time. His Parisian life centred mainly on the 9th arrondissement of Paris, close to the cafés frequented by the Impressionists. Gauguin also frequently visited galleries and purchased work by emerging artists. He formed a friendship with Camille Pissarro and visited him on Sundays to paint in his garden, where he was introduced to various other artists.

In 1877 Gauguin moved downmarket and across the Seine to the poorer, newer, urban sprawls of Vaugirard. Here, on the third floor at 8 rue Carcel, he had the first home in which he established a studio. From 1881 to 1882 Gauguin exhibited paintings in Impressionist exhibitions, while a sculpture, of his son Émile had been the only sculpture in the 4th Impressionist Exhibition of 1879. His paintings received dismissive reviews.

Study of a Nude (1880), completed in Paris, currently resides in the collection of the Ny Carlsberg Glyptotek in Copenhagen. It depicts a nude young woman arranging a garment in a bedroom. The figure sits on an unmade bed against a mauve wall, decorated with a mandolin and tapestry. The body of the model is a three-quarter perspective with the head in profile. While the woman’s face suggests she is attractive, her body is large, disproportionately pear-shaped and intentionally ugly. The canvas demonstrates the influence of the Impressionists on Gauguin. This striking life-size study was major feature of the 1881 Impressionist show. The heavy flesh of the big-boned pregnant woman, juxtaposed with her everyday task, leant the painting a realistic quality often found in the canvases of Degas and Manet. The fine brushwork and nuanced colouring of light, subtly shown in the blue and green shadows on the woman’s skin, recall the work of Renoir and the tutelage of Gauguin’s great friend Pissarro.

Despite the impact the painting had at the exhibition, it went without a buyer. Mette refused to hang the painting in their home, revealing, perhaps, her early antipathy for her husband’s ‘hobby’. However, when Gauguin left his family in Copenhagen, the picture was held by her until it was sold in 1892 to the Danish artist, Theodor Philipsen.



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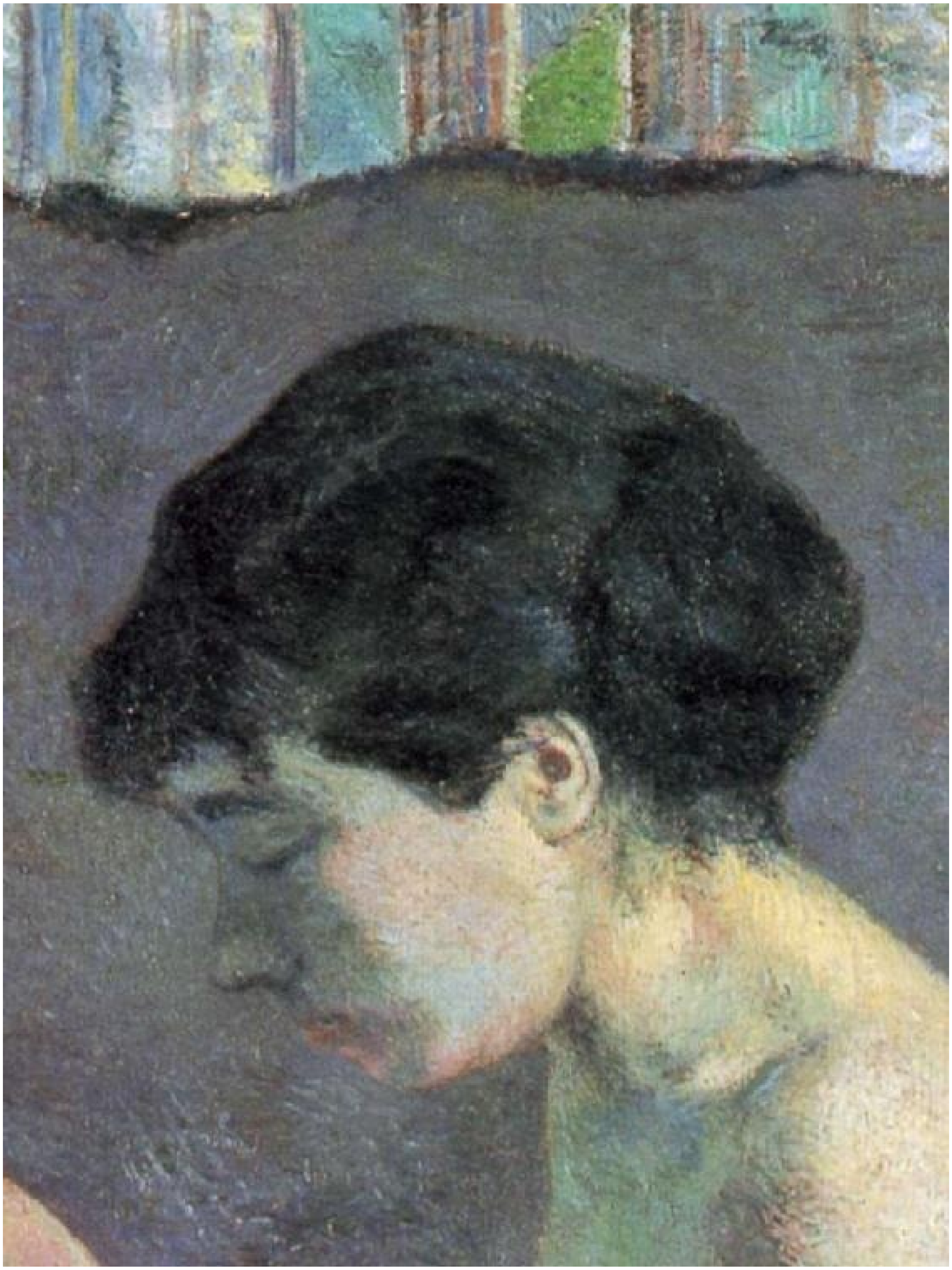

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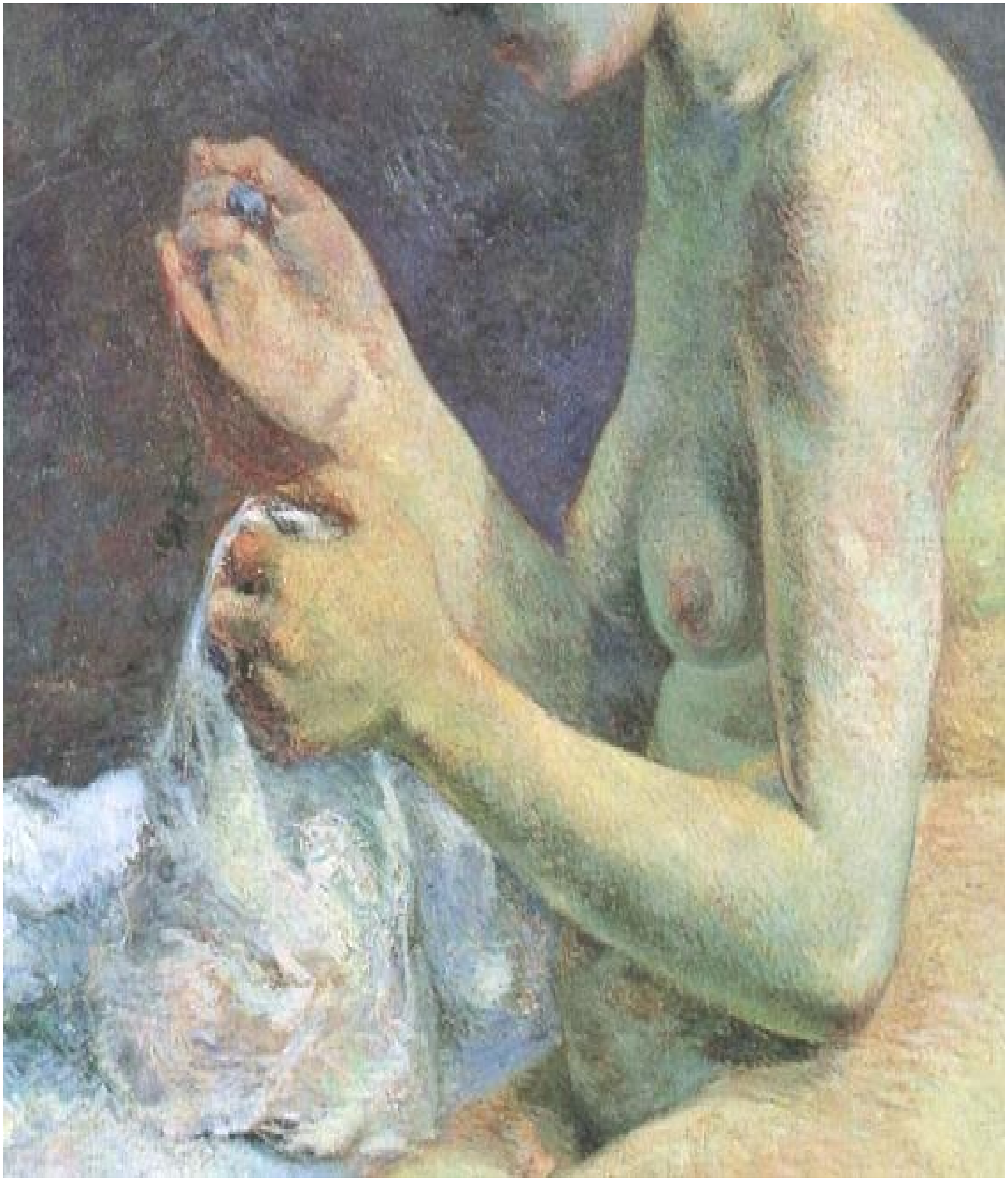

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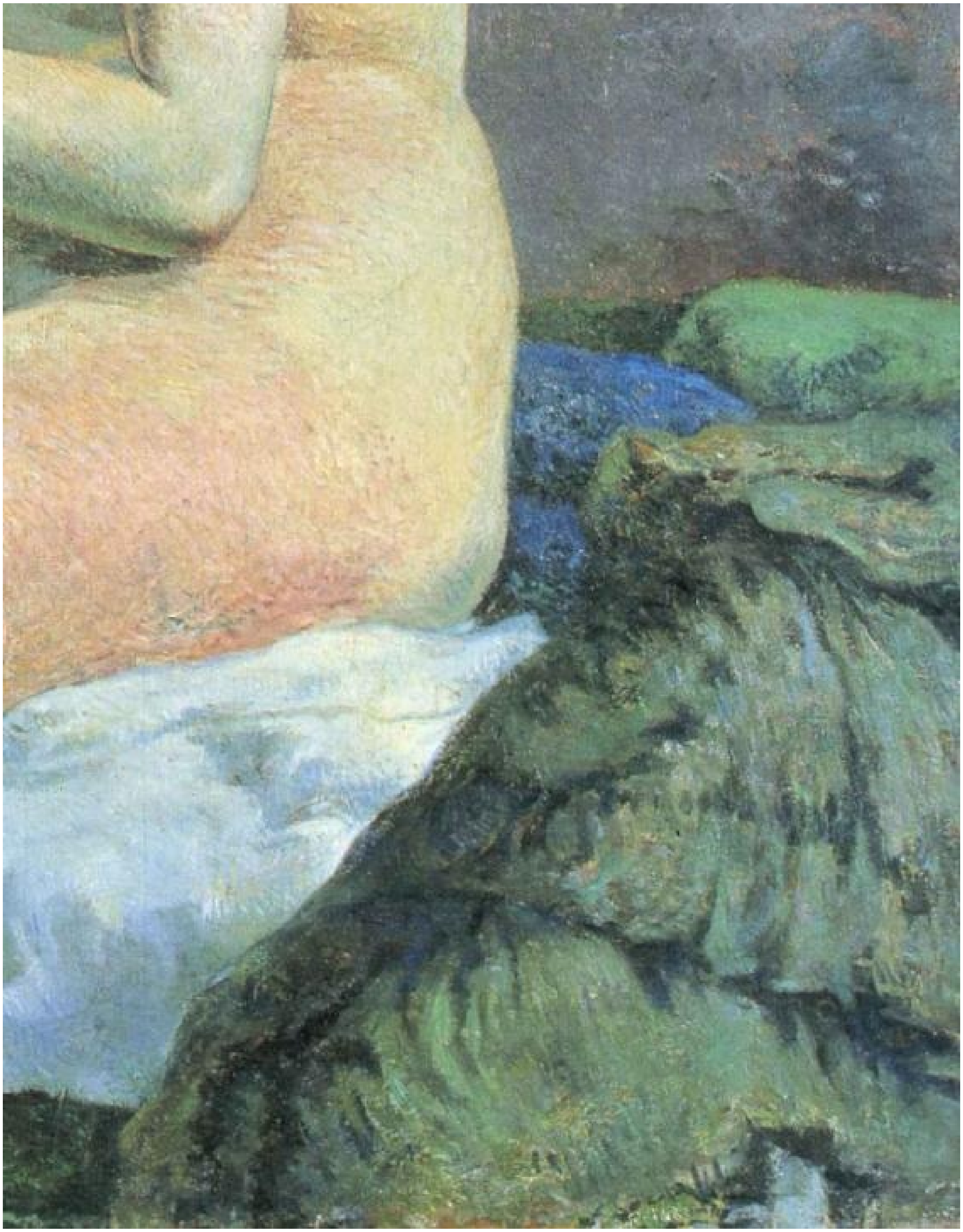

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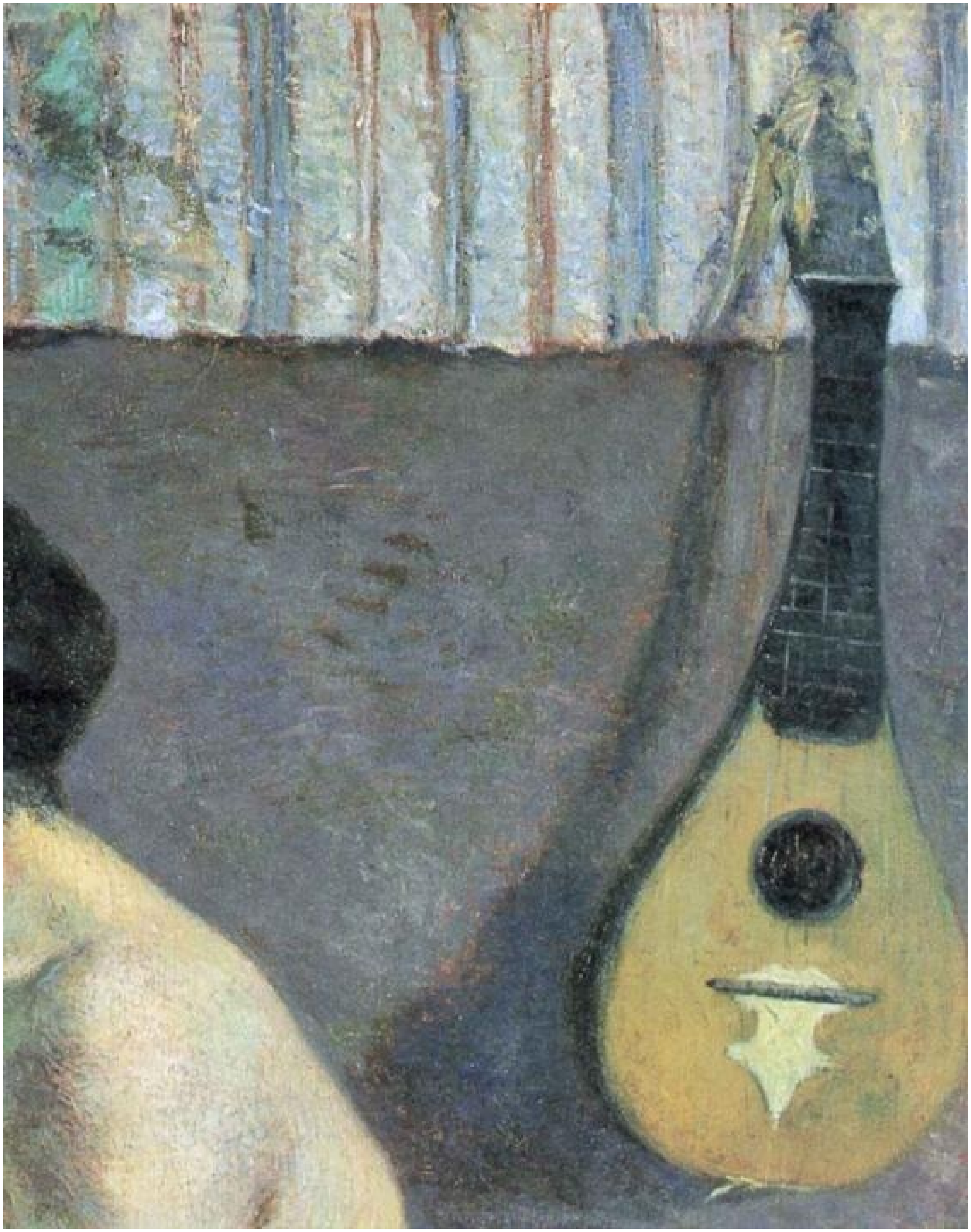

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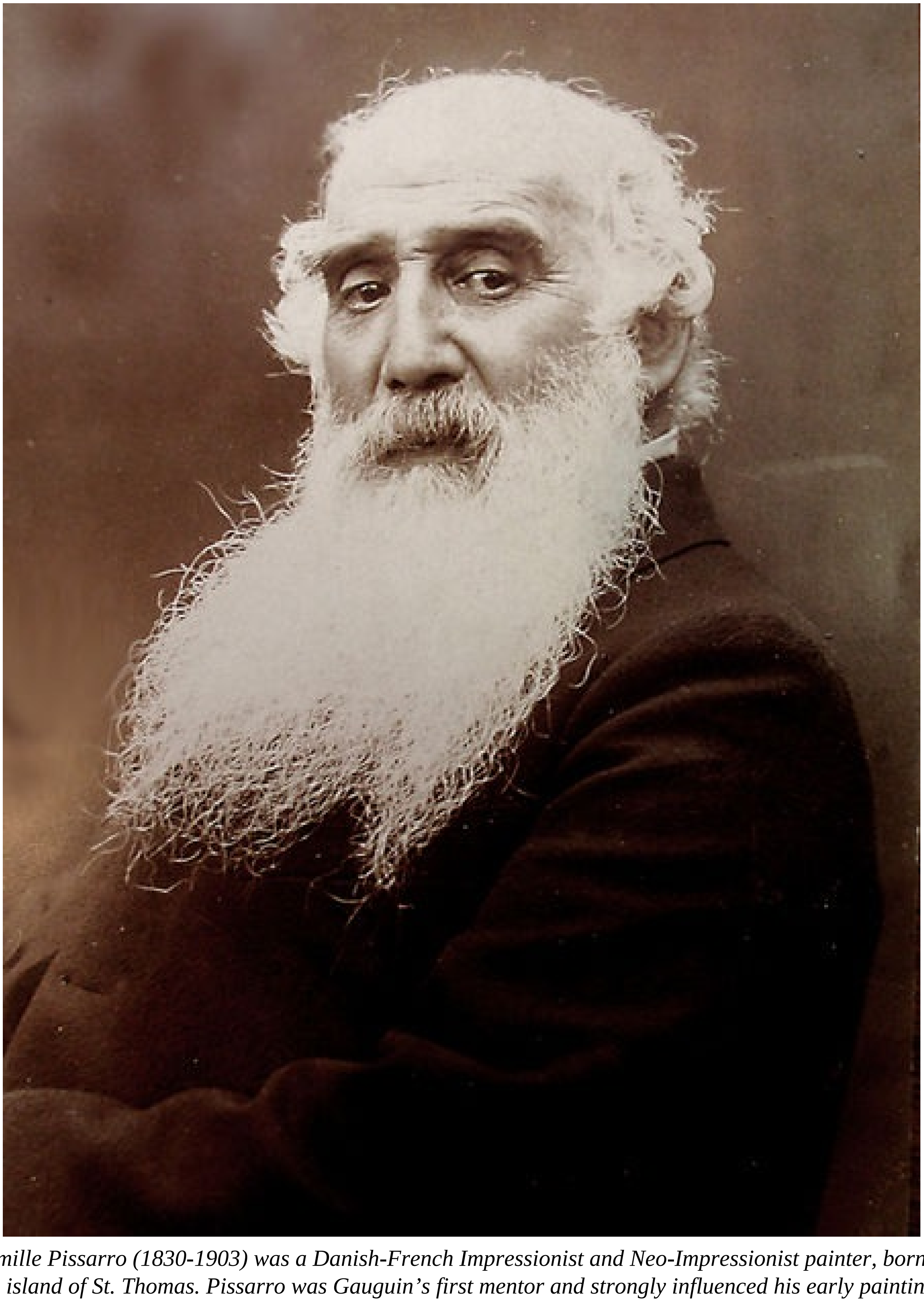
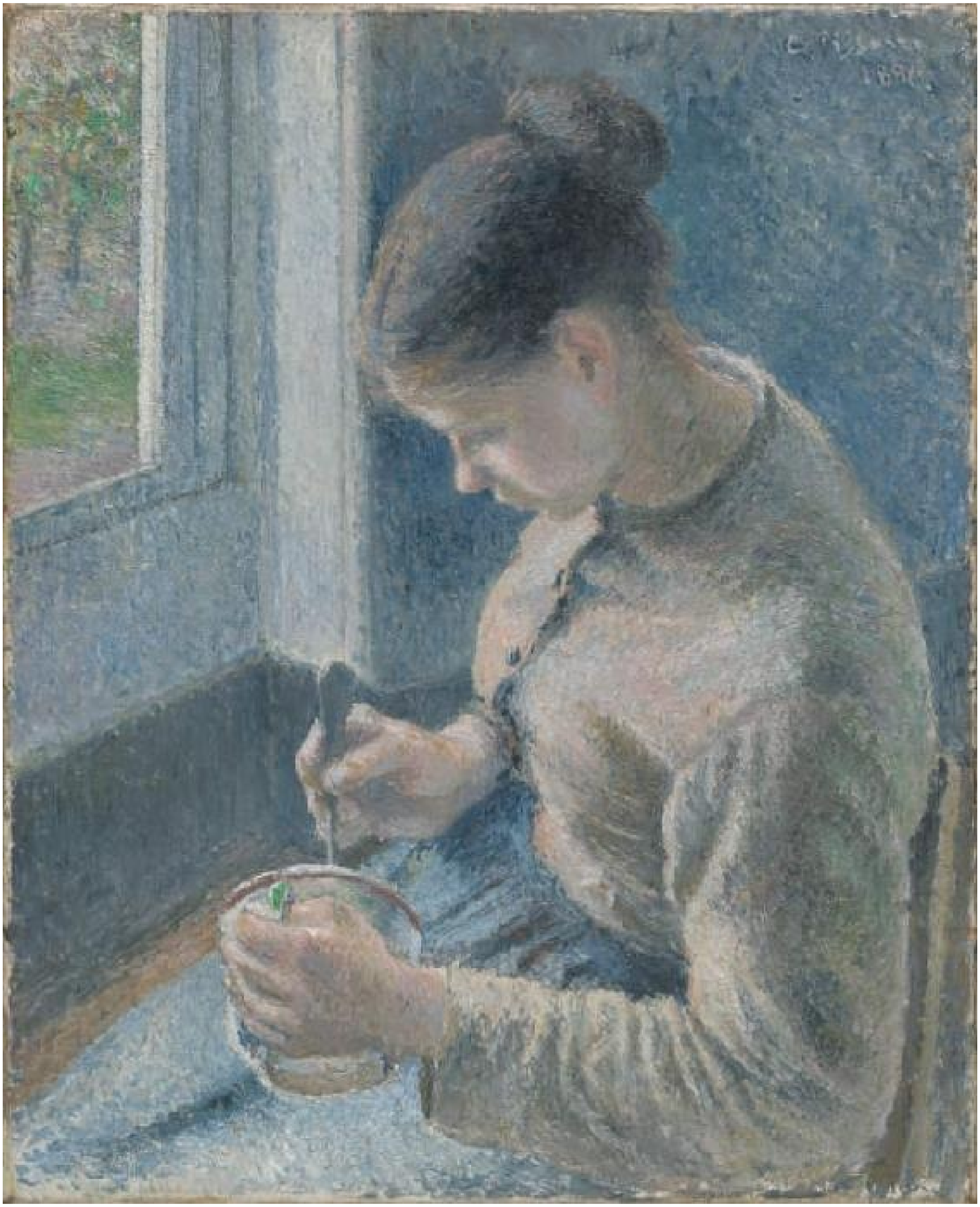


Camille Pissarro (1830-1903) was a Danish-French Impressionist and Neo-Impressionist painter, born on the island of St. Thomas. Pissarro was Gauguin’s first mentor and strongly influenced his early paintings.



'Young Peasant Having Her Coffee' by Camille Pissarro, 1881

INTERIOR OF THE ARTIST’S HOME

When Gauguin produced this unusual interior scene in 1881 he was still enjoying the fruits of a lucrative career as a stockbroker. We can detect many signs of an affluent lifestyle enjoyed by the family, particularly symbolised by the large elaborate fan propped beside the woman in the scene. She is most likely the artist’s wife, Mette, who is seated by a piano, accompanied by her four children. The canvas evokes a world of solid bourgeois respectability, reflected in the cosy interior and the domestic comforts abounding the foreground in such features as the small work basket on the table.

Interior of the Artist’s Home was exhibited in the seventh Impressionist exhibition – which Gauguin also helped to organise — of 1882, where he displayed thirteen works in total. The painting is different from typical Impressionist works of this period, due to its dark and sombre tone, in contrast to the light and more vibrant coloured canvases of the other Impressionists. Gauguin’s image is also produced on a much larger scale, quite different from the smaller and more intimate canvases of his fellow artists, who preferred working *en plein air*. The conventional treatment of family life — at odds with some of the artist’s later canvases — could well be the reason why Mette opted to keep the painting in her personal collection until 1917.

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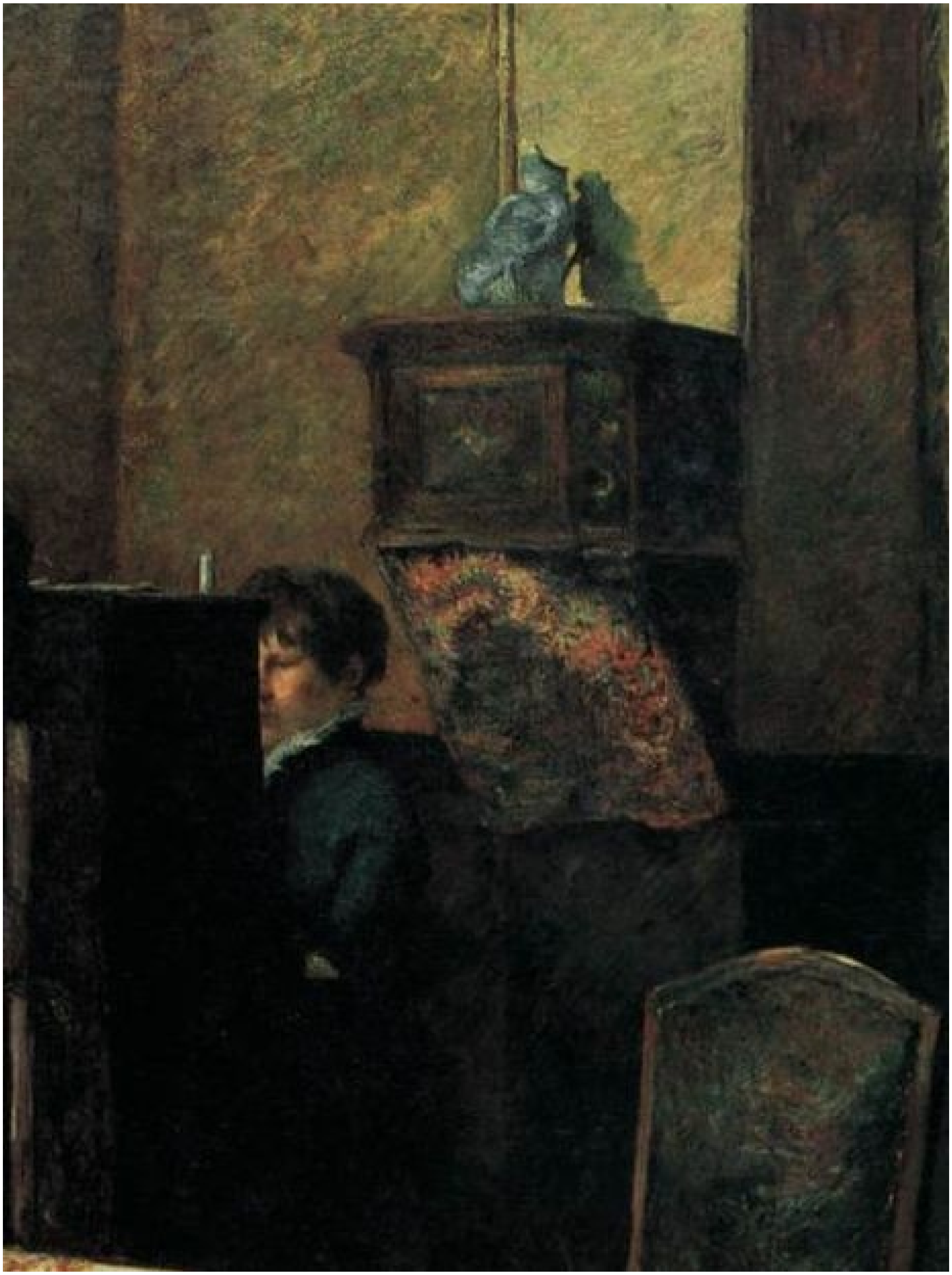

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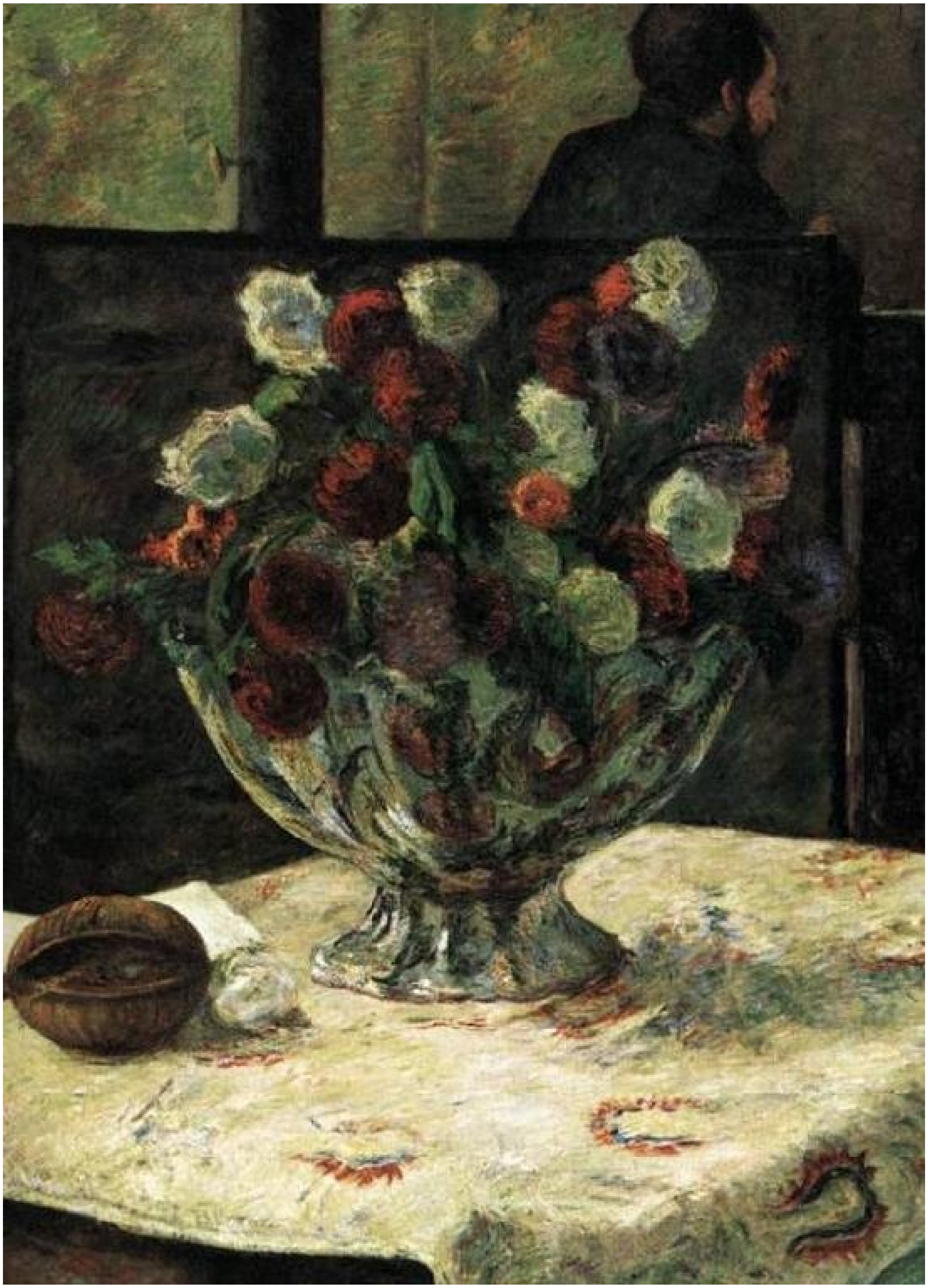

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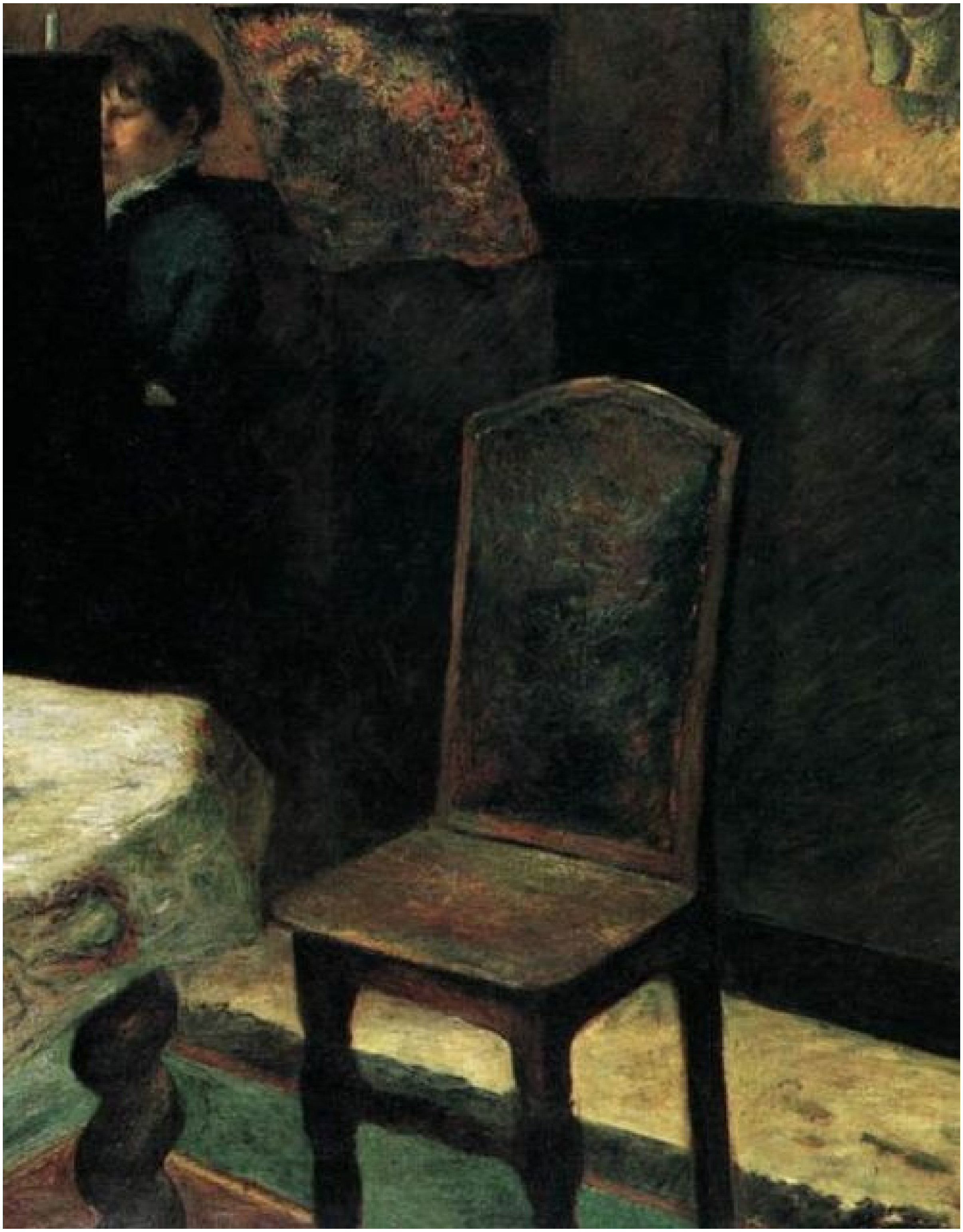

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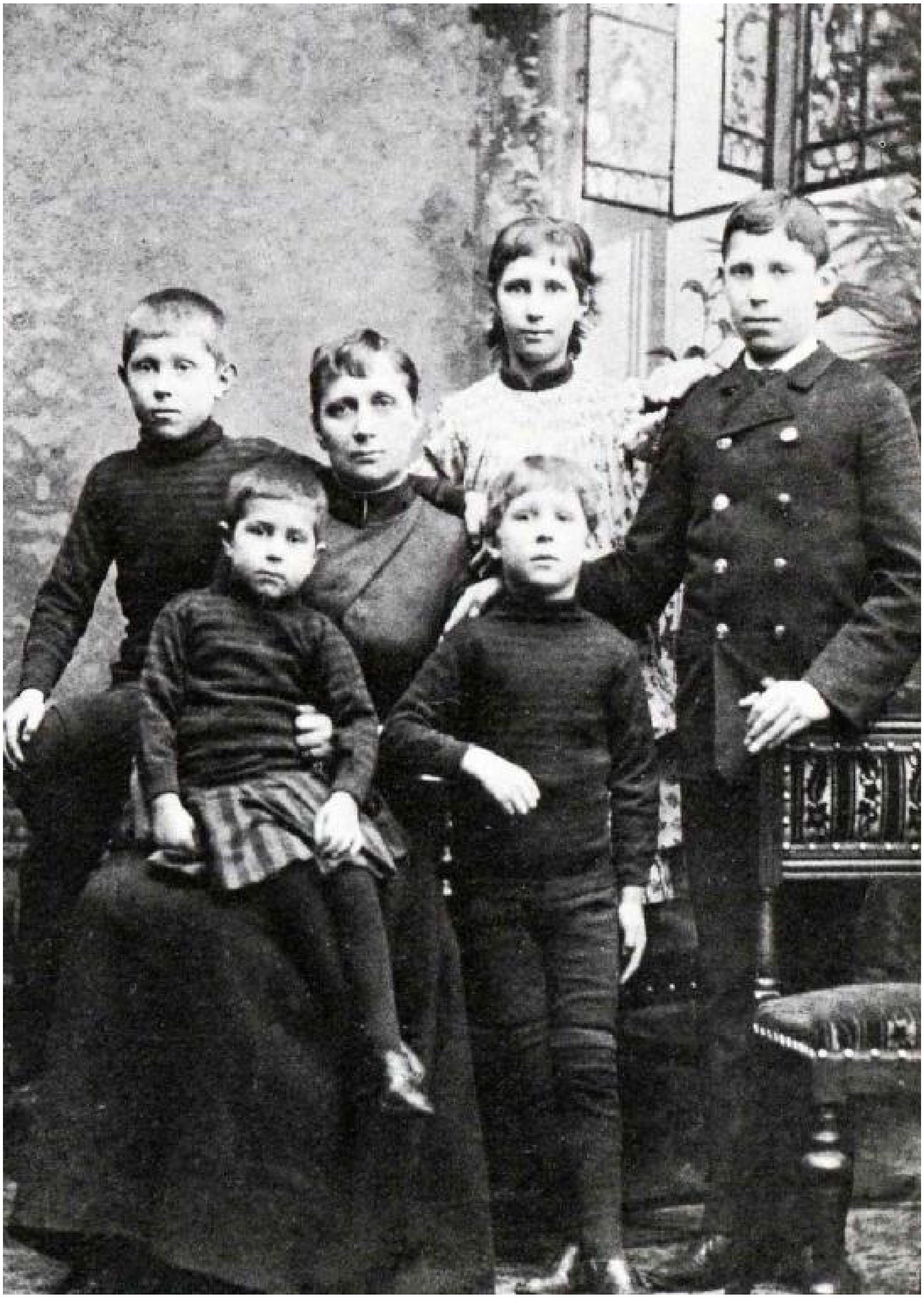


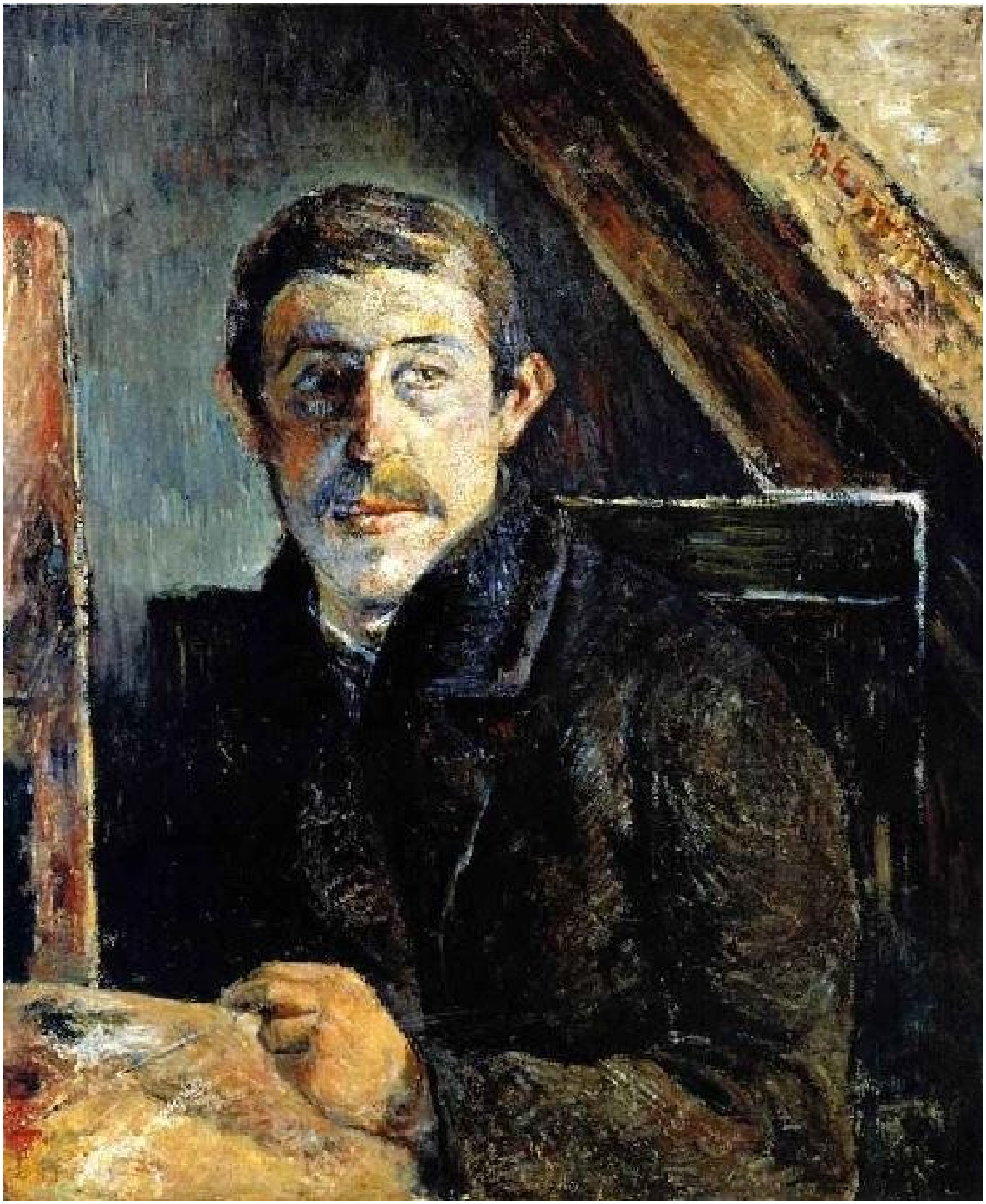
Mette with the Gauguin children

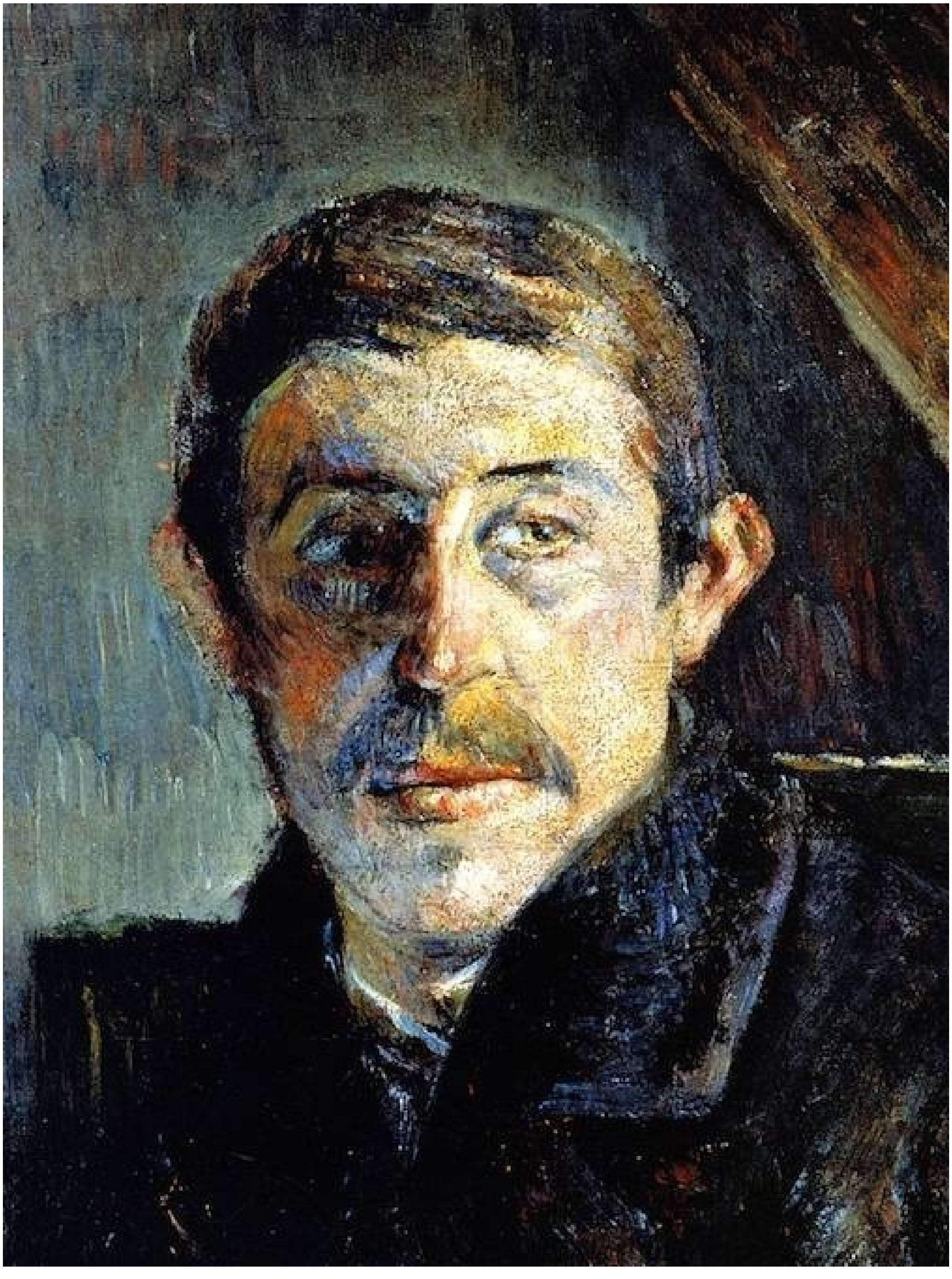
SELF PORTRAIT AT THE EASEL

Disaster struck the Gauguin family in 1882. The Paris stock market crashed and the art market contracted. Paul Durand-Ruel, the Impressionists' primary art dealer, was especially affected by the crash and for a period of time stopped buying pictures from Gauguin. At once his earnings dwindled and over the next two years he slowly formulated plans to become a full-time artist. The following two summers, he painted with Pissarro and occasionally Paul Cézanne. In October 1883, he wrote to Pissarro, explaining his decision to make his living from painting at all costs and asking for his help, which Pissarro at first readily provided. The following January, Gauguin moved with his family to Rouen, where they could live more cheaply. However, the venture would prove to be one of the many brash money-making plans that Gauguin would act upon, only to later deeply regret. By the end of the year Mette returned to Copenhagen, Gauguin following shortly after in November 1884, bringing with him his art collection, which subsequently remained in Copenhagen.

Life in Denmark proved equally difficult and their marriage grew strained. Mette secured a respectable position as a governess teaching French, due to her high family connections. In time, Gauguin became something of a disappointment to her family, who saw him as a scapegrace bohemian, unable to provide for his family. At Mette's insistence — supported by her family — Gauguin returned to Paris the following year. In effect, he was exiled by his wife.

The following plate is the artist's first complete self portrait, produced during his difficult time in Copenhagen. His letters back to friends in Paris chronicle the many troubles he faced while living with Mette's family and he missed the cultural life of Paris. He developed a severe dislike for the Danes, his wife's family in particular, while the harsh climate meant that he could do little work in the open air. Increasingly, he was forced to work indoors, without a model, and his subject matter betrays the bitterness and anxiety he felt during these difficult times. He presents himself as a solitary artist with a pale, almost lifeless face, looking off to the left, as though searching for better times. It is a romantic characterisation: the penniless artist as a solitary figure, labouring in a garret, working as an artistic martyr.





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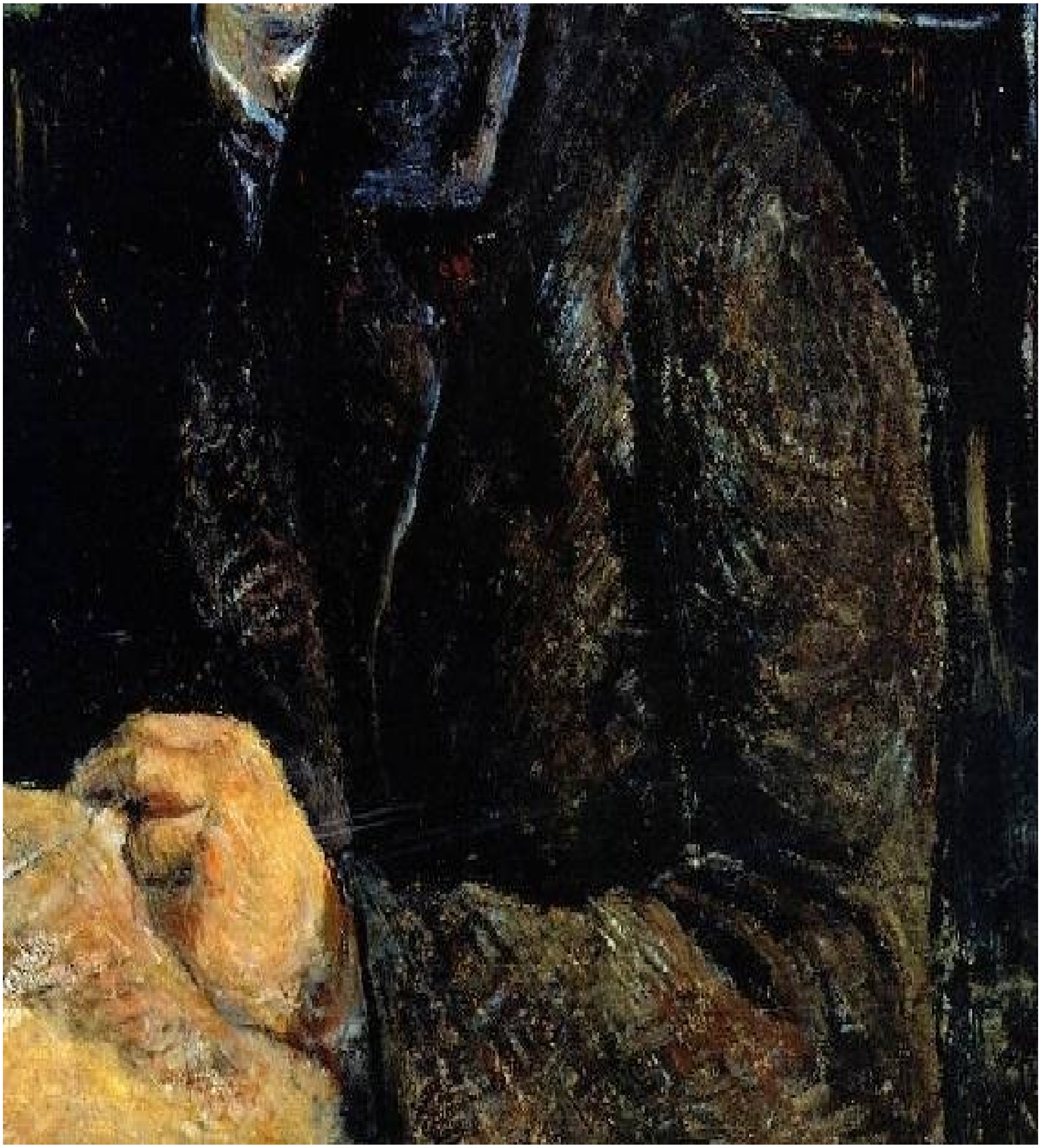

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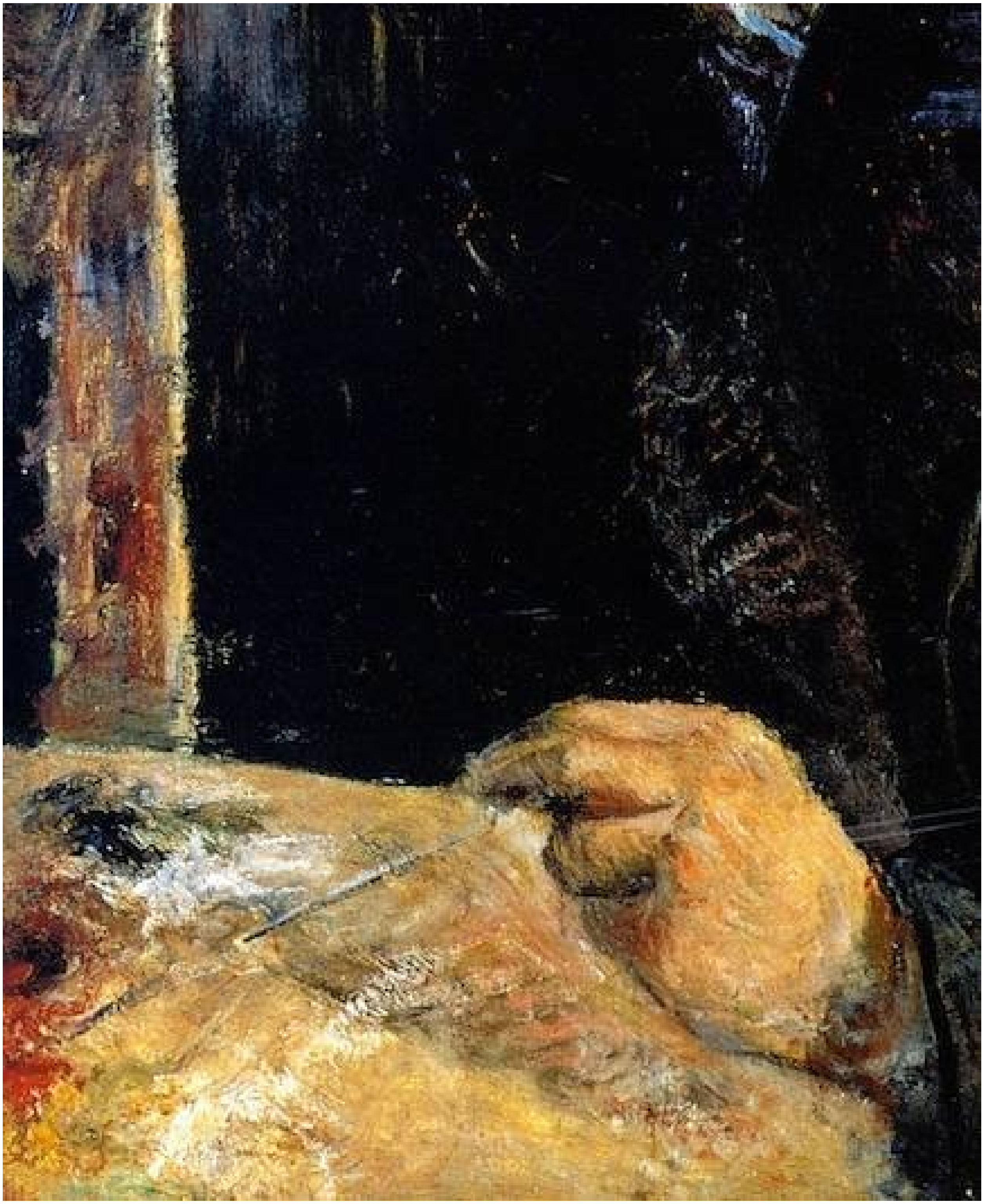

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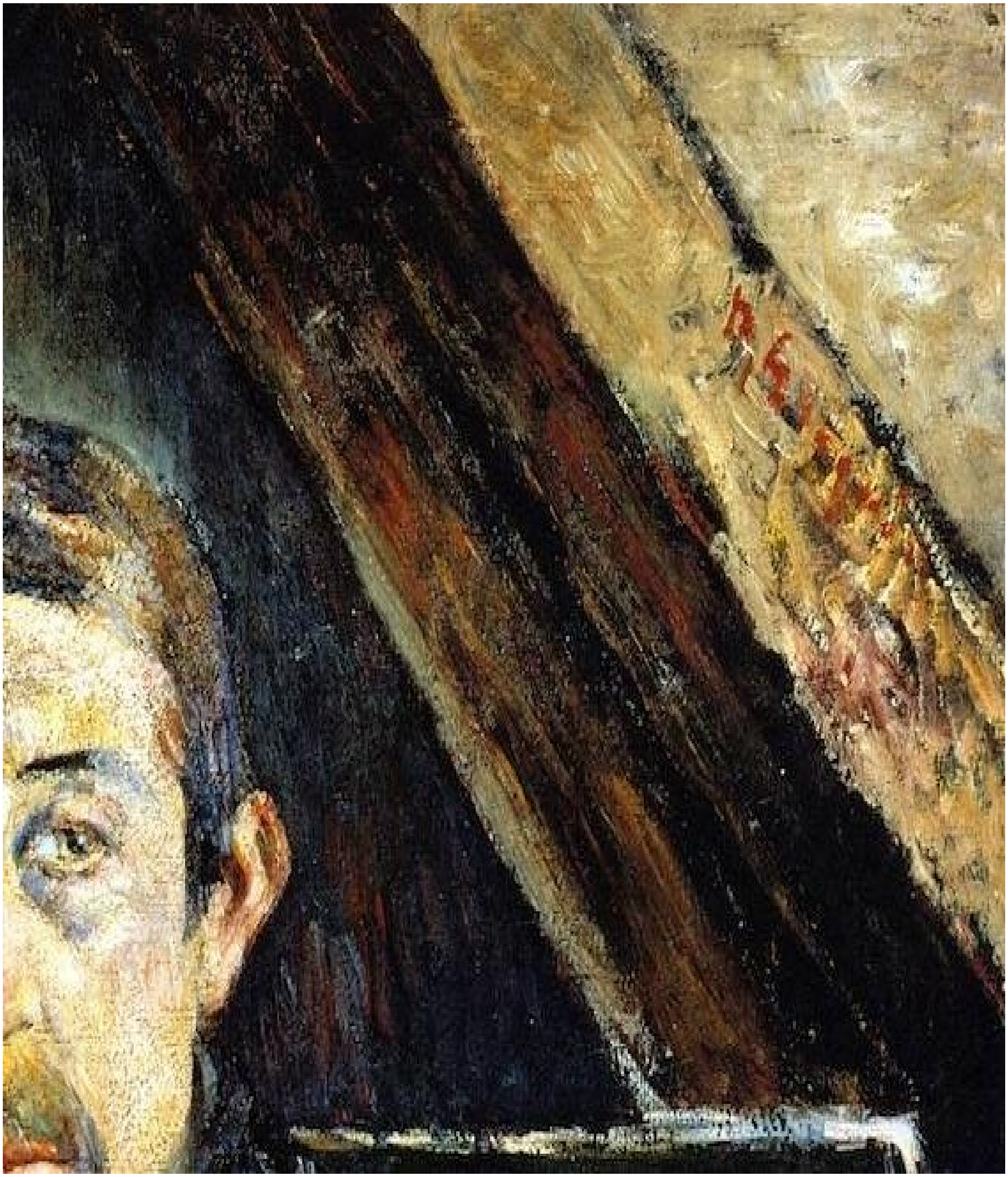


Detail

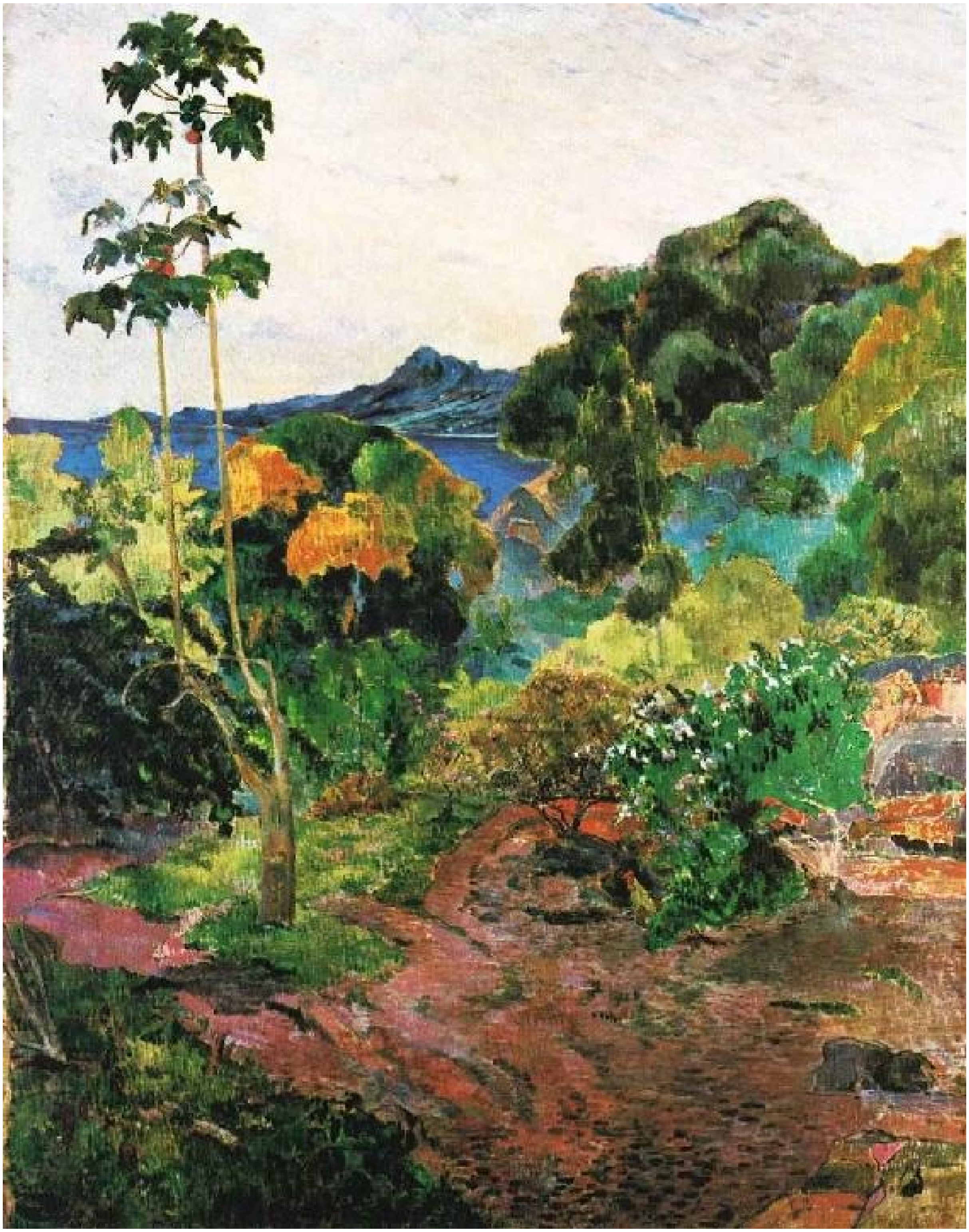
TROPICAL VEGETATION, MARTINIQUE

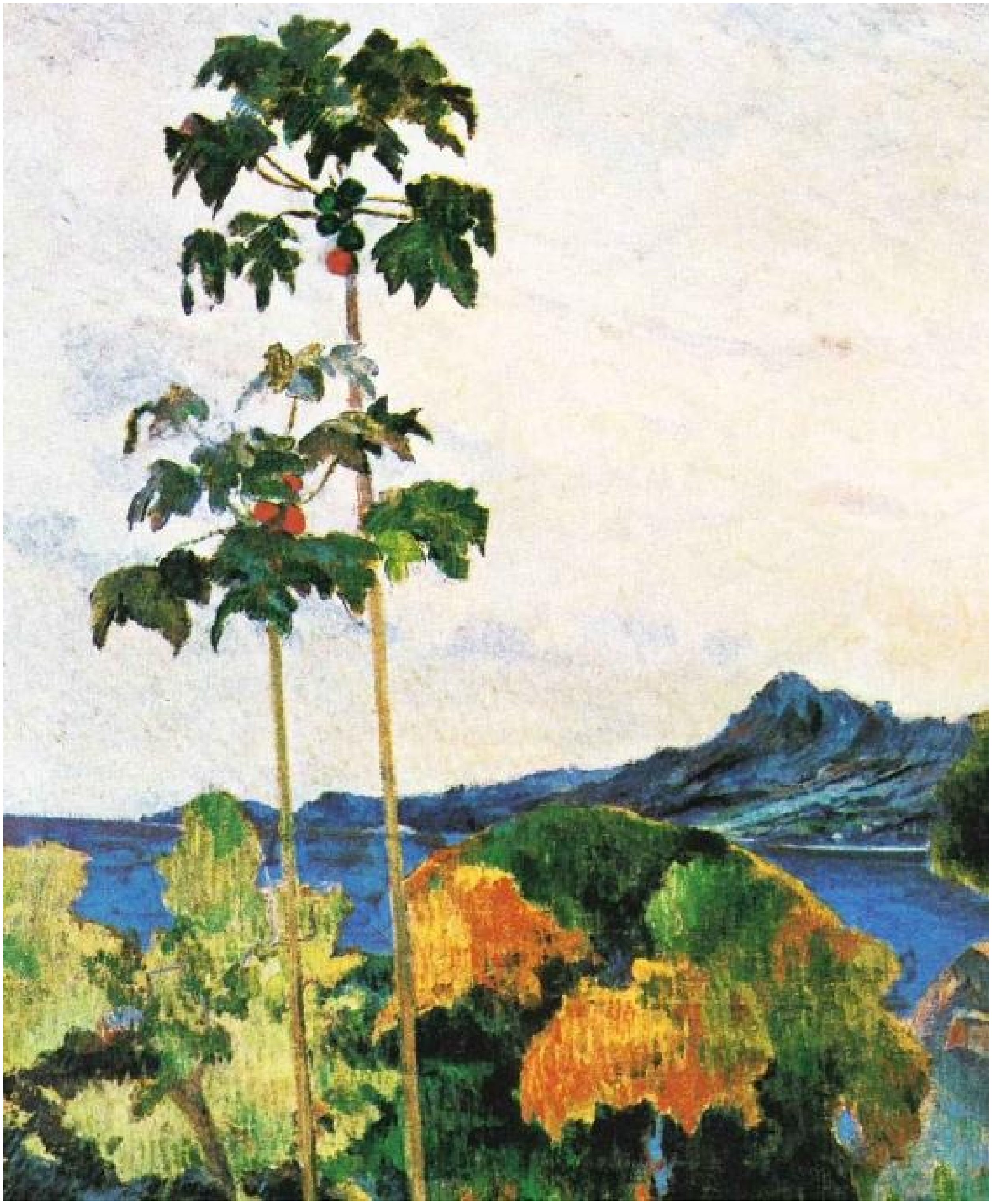
Gauguin spent the summer of 1886 in the artist’s colony of Pont-Aven in Brittany, where he found himself an unexpected success with the young art students, who flocked there for the summer. He was remembered during that period as much for his outlandish appearance as for his art. Amongst these new associates he formed a friendship with Charles Laval, who accompanied Gauguin the following year to Panama and Martinique. Under the influence of folk art and Japanese prints, Gauguin’s work evolved towards Cloisonnism, a style named by the critic Édouard Dujardin in response to Émile Bernard’s method of painting with flat areas of colour and bold outlines, which reminded Dujardin of the Medieval cloisonné enamelling technique. Gauguin was appreciative of Bernard’s art and daring style, which suited the former stockbroker in his quest to express the essence of objects in his art.

In 1887 Gauguin hit upon what would be his most disastrous venture of all. He and Laval set off for Panama, where a friend had promised he could secure for them a rewarding post at a bank. At the time, there was a frenzy of excitement for the country, as work was underway on the Panama Canal; Gauguin was determined to be a part of this success. However, when they arrived there was in fact no such job and before long Gauguin and Laval were slaving away as menial labourers, trying to earn as much money as they could to escape the miserable working conditions they found themselves subjected to. They became ill quickly due to squalid living conditions and they were advised to leave Panama. As soon as they had enough money, they set sail for Saint Pierre in Martinique in the Caribbean. It must have seemed a dreamlike paradise after the horrors endured in Panama.

Gauguin spent approximately six months on the island of Martinique in June to November 1887. His thoughts and experiences during this time are recorded in his letters to his wife Mette and his artist friend Emile Schuffenecker. While living in a hut, he produced between ten to twenty canvases. His letters express an excitement about the exotic location and natives represented in his paintings. Gauguin asserted that four of his paintings on the island were better than the rest. The paintings are bright and chromatically diverse, with loose brushstrokes, often featuring outdoor figural scenes. Even though his time on the island was short, it was certainly influential, hinting at many of the major themes and subjects that would dominate the later famous Tahiti artworks.

The following landscape reveals a view of the bay of Saint-Pierre, with the volcano Mount Pelée in the background. The image conveys a tropical paradise unsullied by any human signs. The influence of Cézanne’s work can be detected in the regular patterning of the brushstrokes, which help to flatten the picture surface. The absence of aerial perspective and the saturated jewel-like colours add to the exotic and disorientating impression of the piece.





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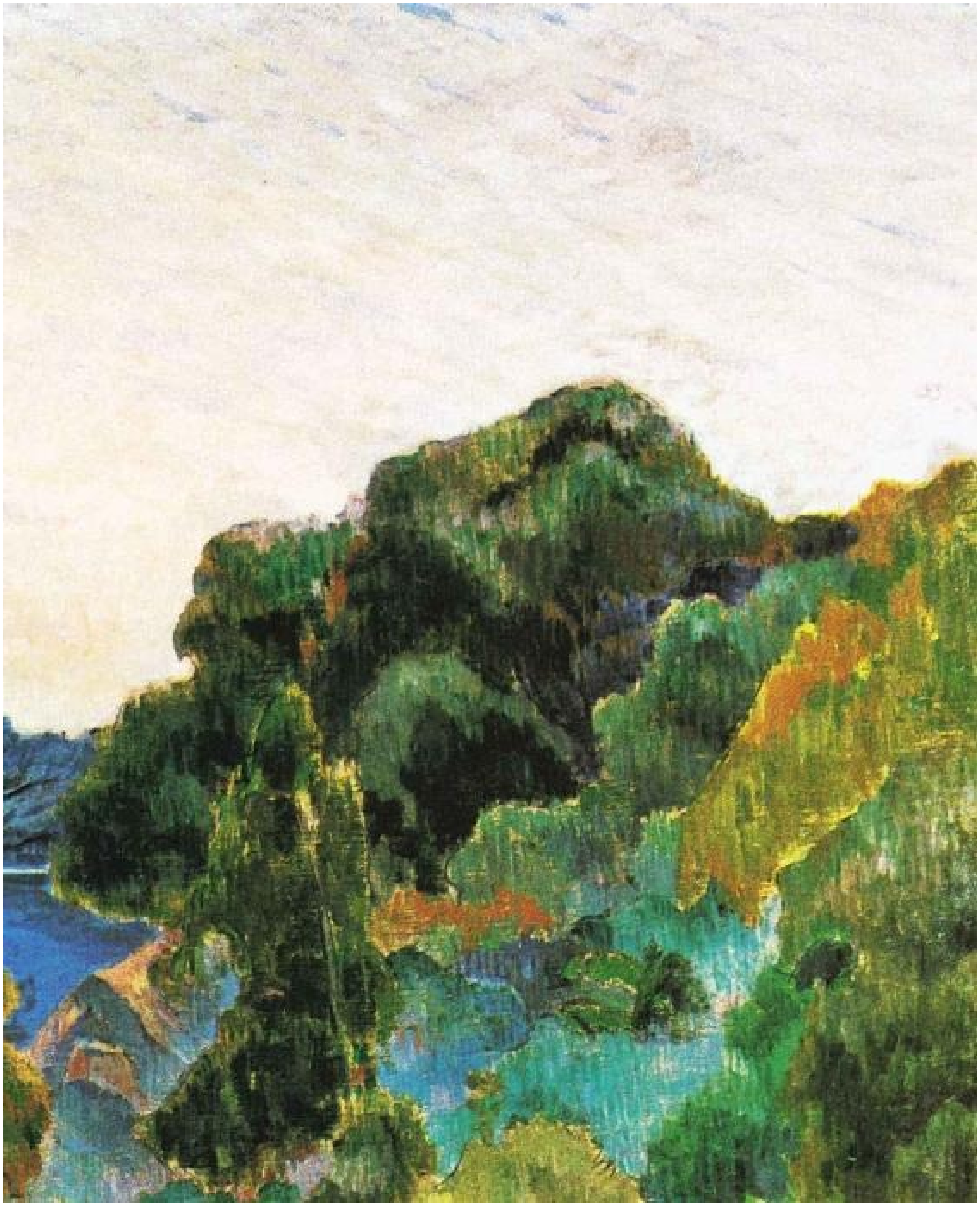

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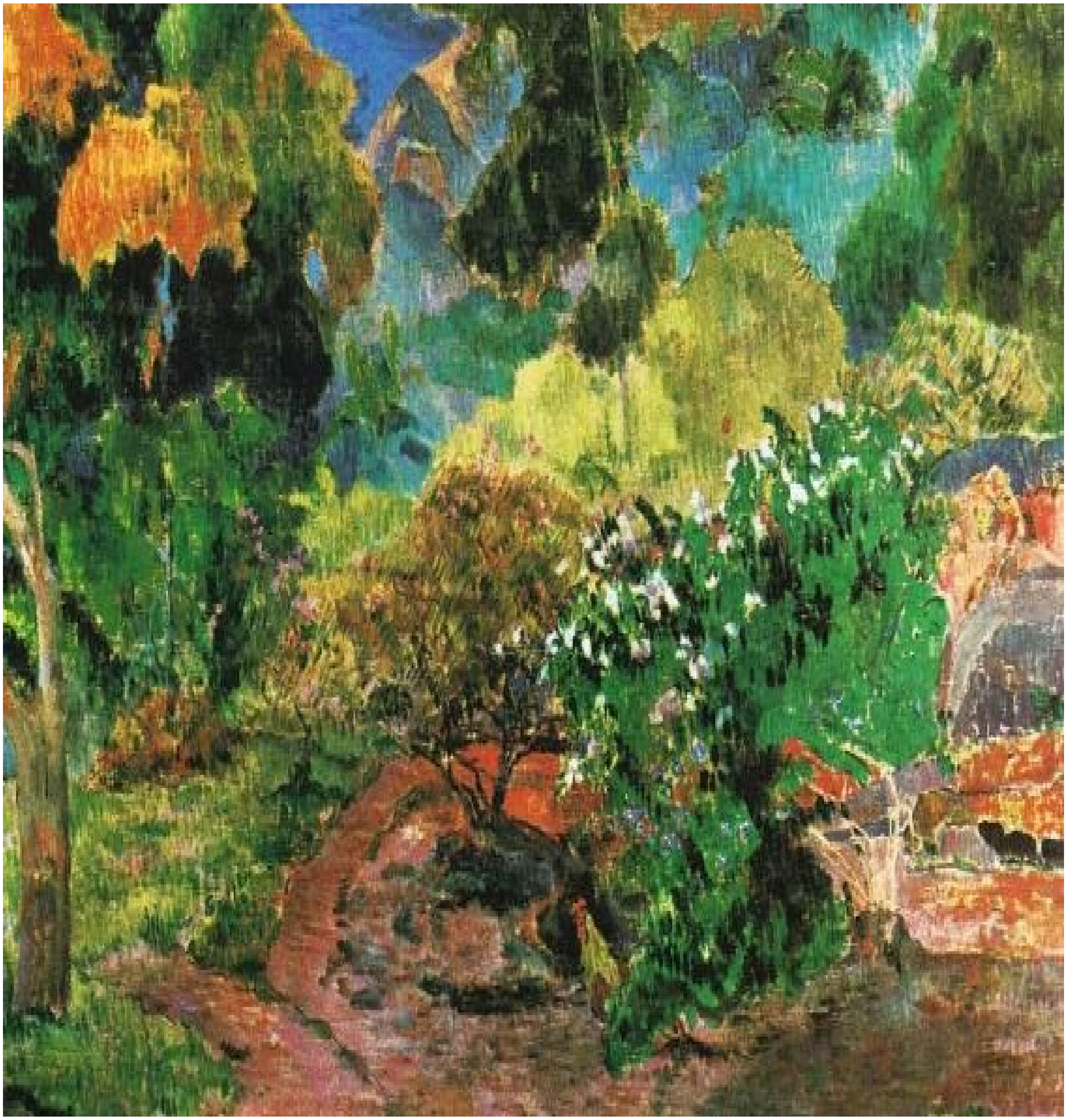

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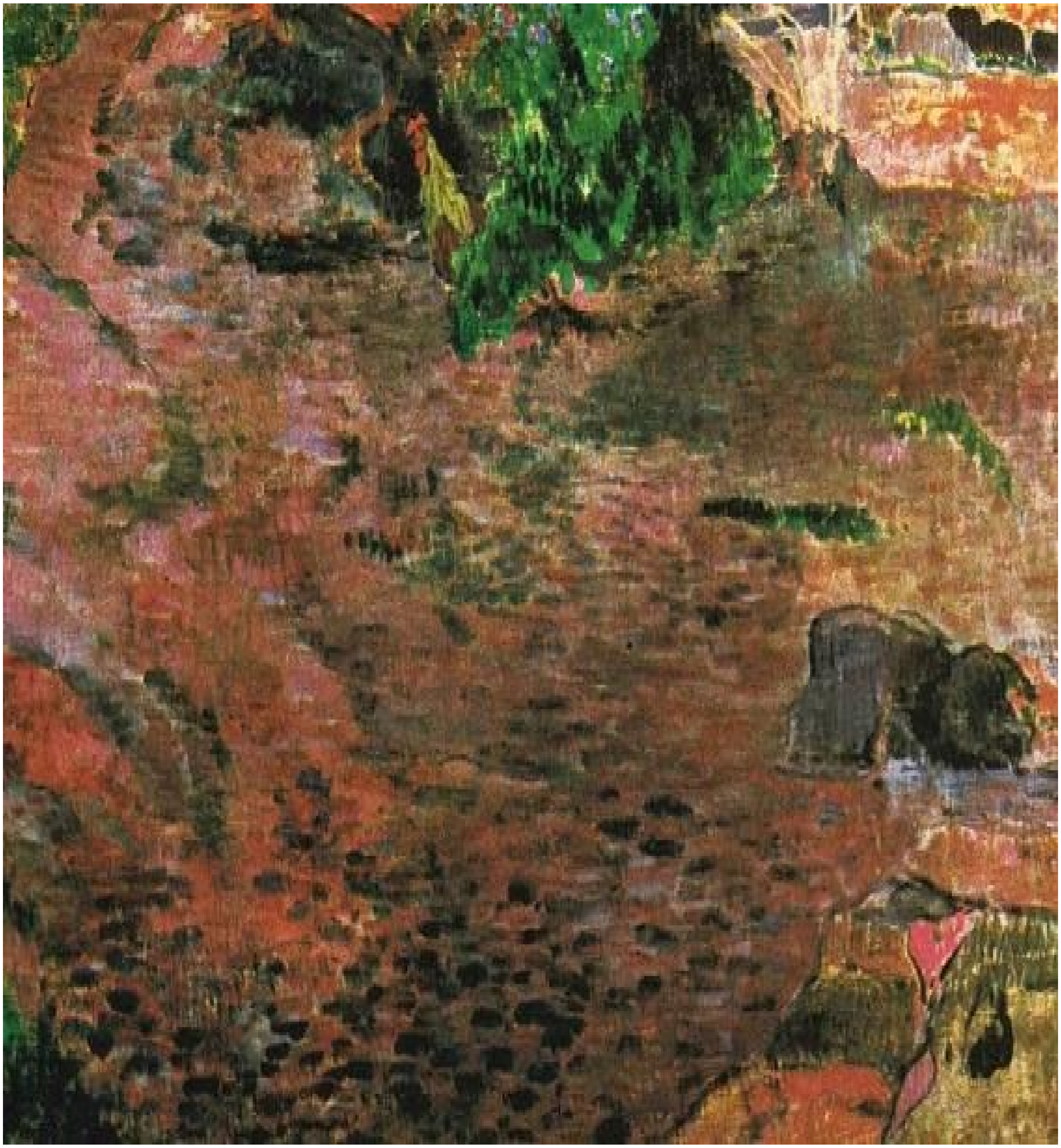

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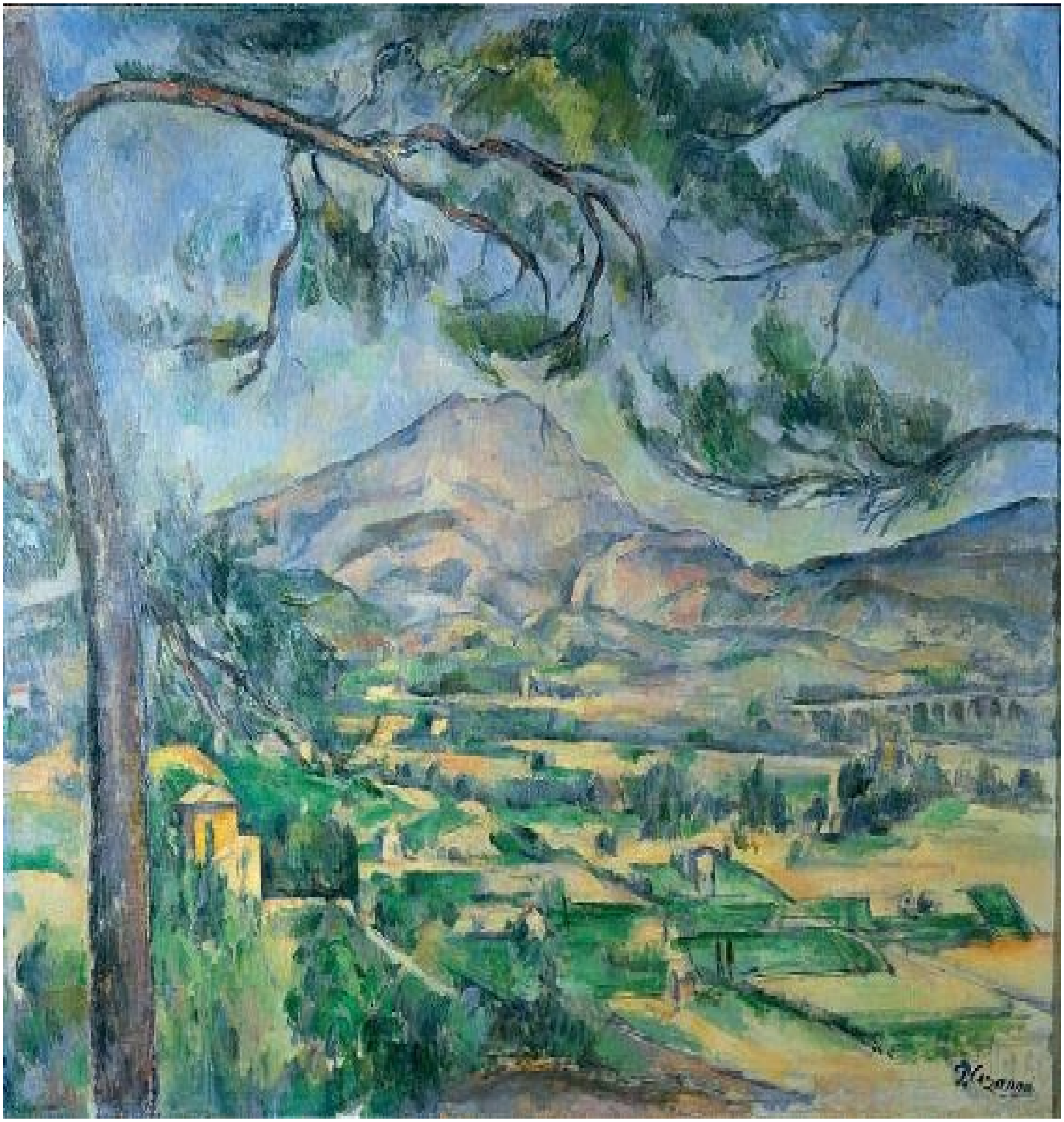
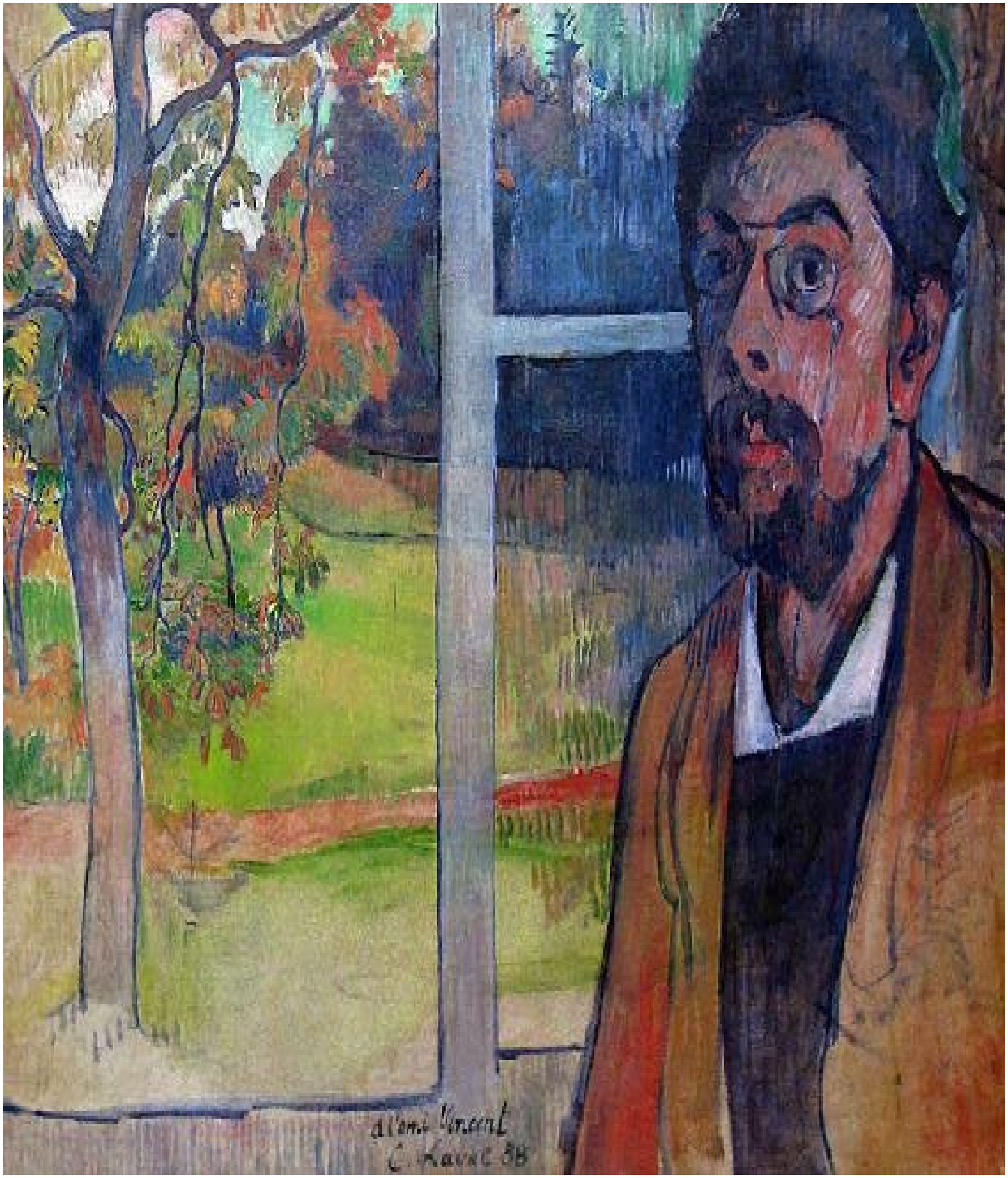


‘Mont Sainte-Victoire’ by Paul Cézanne, Courtauld Institute of Art, 1887



Charles Laval, Self Portrait, 1888, Van Gogh Museum Amsterdam

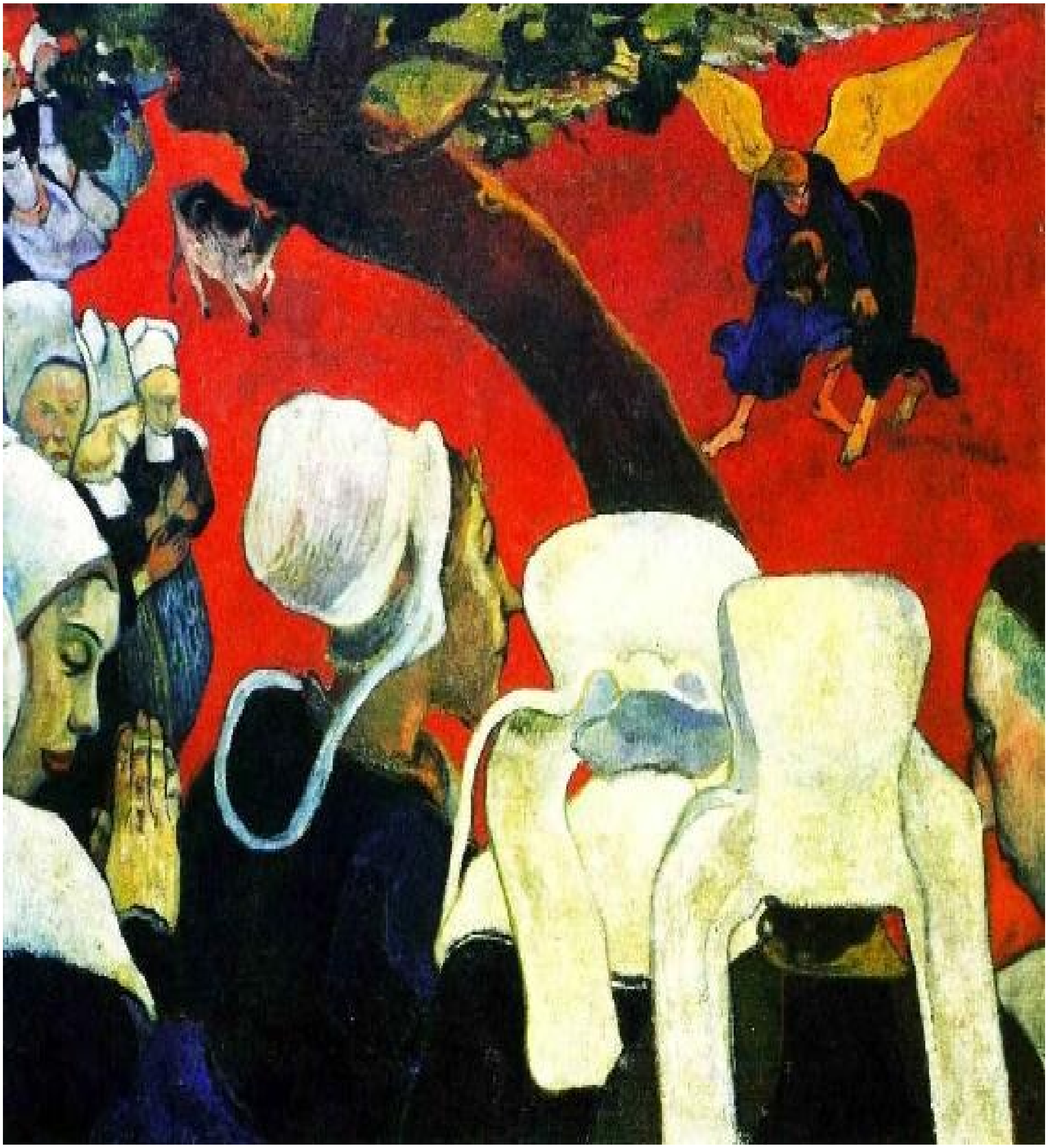
THE VISION AFTER THE SERMON

After Gauguin’s sojourn in the Caribbean, he returned for a time to the artists’ retreat at Pont-Aven, Brittany. He had started off landscape painting in the summer *en plein air*, but following his work on *The Vision after the Sermon* he focused increasingly on interpreting religious subject matter in a highly personal way. The 1888 painting prominently features the Breton peasants that the artist found as exotic, primitive types. Gauguin’s usual bright colours and simplified shapes are portrayed as flat silhouettes, as objects are taken out of their normal contexts. The unusual canvas depicts a scene from the Bible in which Jacob wrestles an angel, placed in the top right of the image, which is represented as a vision that the Breton women experience after a sermon in church.

The use of colour, shape and line is noted for its bold manner and handling of paint. Deriving inspiration from Japanese woodblock prints from Hiroshige and Hokusai, which we know belonged to Gauguin, he developed the concept of introducing non-naturalistic landscapes in his canvases. He applies large areas of flat colour – once again indebted to Cézanne — and the red ground departs from conventional representation of earth, field or grass. In portraying the watching figures Gauguin experiments with the distortion of shapes, exaggerating features and preferring strong contour lines rather than gradual shifts in tone that most painters practiced. The brown trunk, black garments, white hats and red field are painted with minimal colour shading. Moving away from naturalism towards a more abstracted, even symbolic, manner of painting, he achieves his own individualistic style.

Gauguin structures the painting by placing a tree trunk diagonally through its centre, creating a visual separation between the Breton women and their vision of an angel wrestling with Jacob. This compositional technique is used to frame the main subjects of the painting. The curve of the trunk follows the line of the head of the centre-most figure. The branches and leaves shoot out directly toward the upper right corner of the painting to form a second frame around the angel and Jacob. The overall perspective is purposely skewed, but effectively accomplished by his clustering of people in diminished sizes along the left edge.

The success of this painting effectively allowed Gauguin to become an influential member, perhaps even the leader, of the Pont-Aven School, which included the painters Paul Sérusier, Émile Bernard, Charles Laval, Louis Anquetin, Armand Seguin, Jacob Meyer de Haan.



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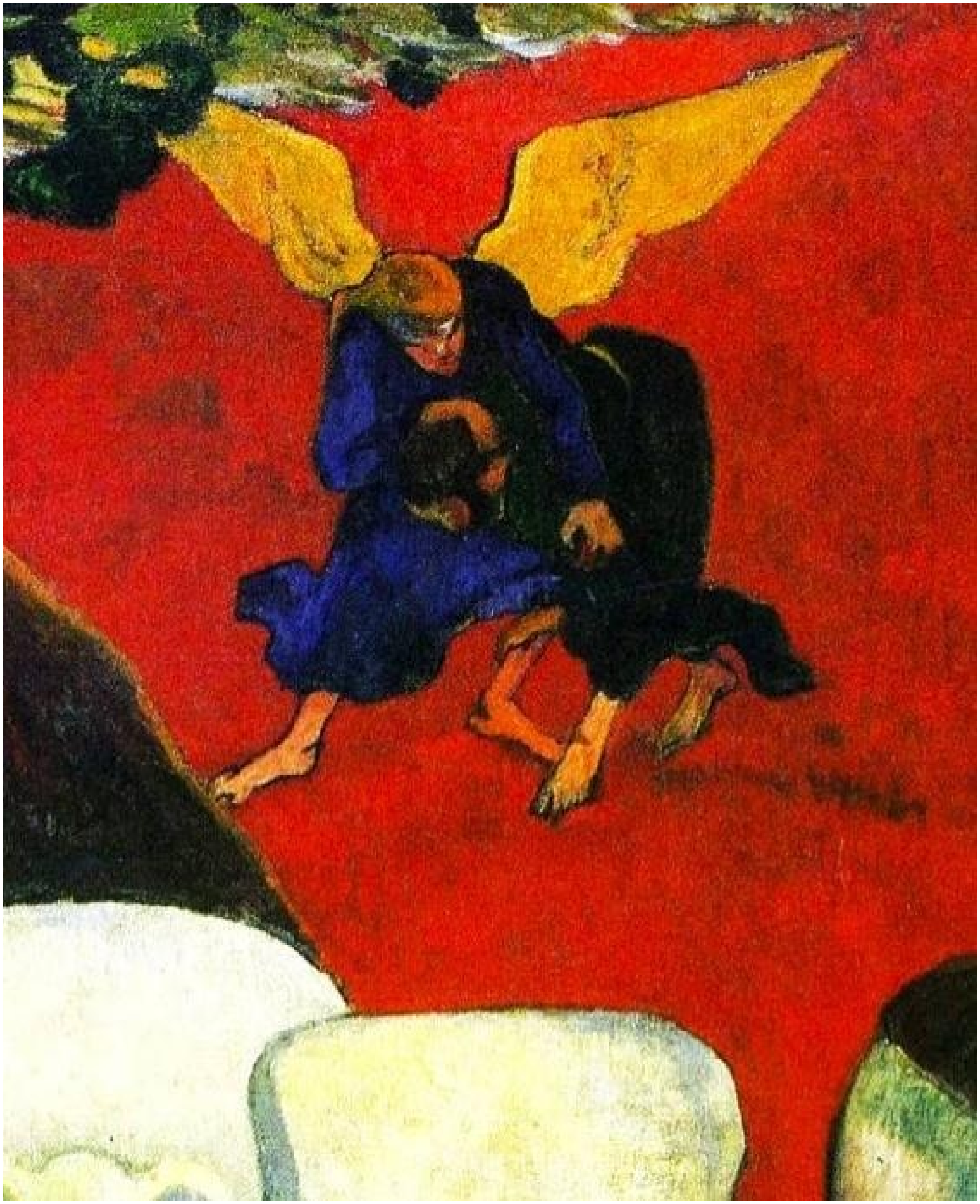

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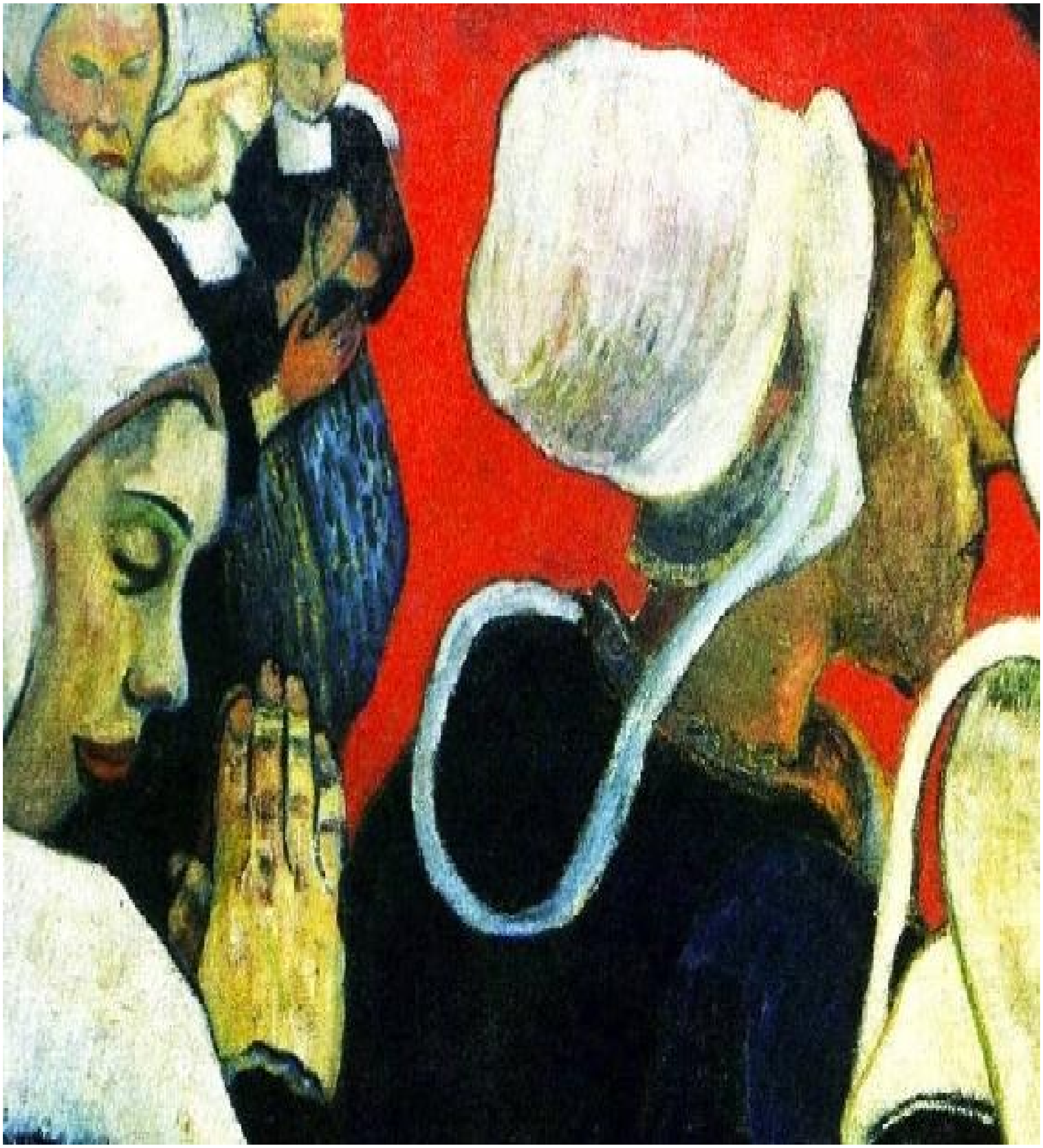

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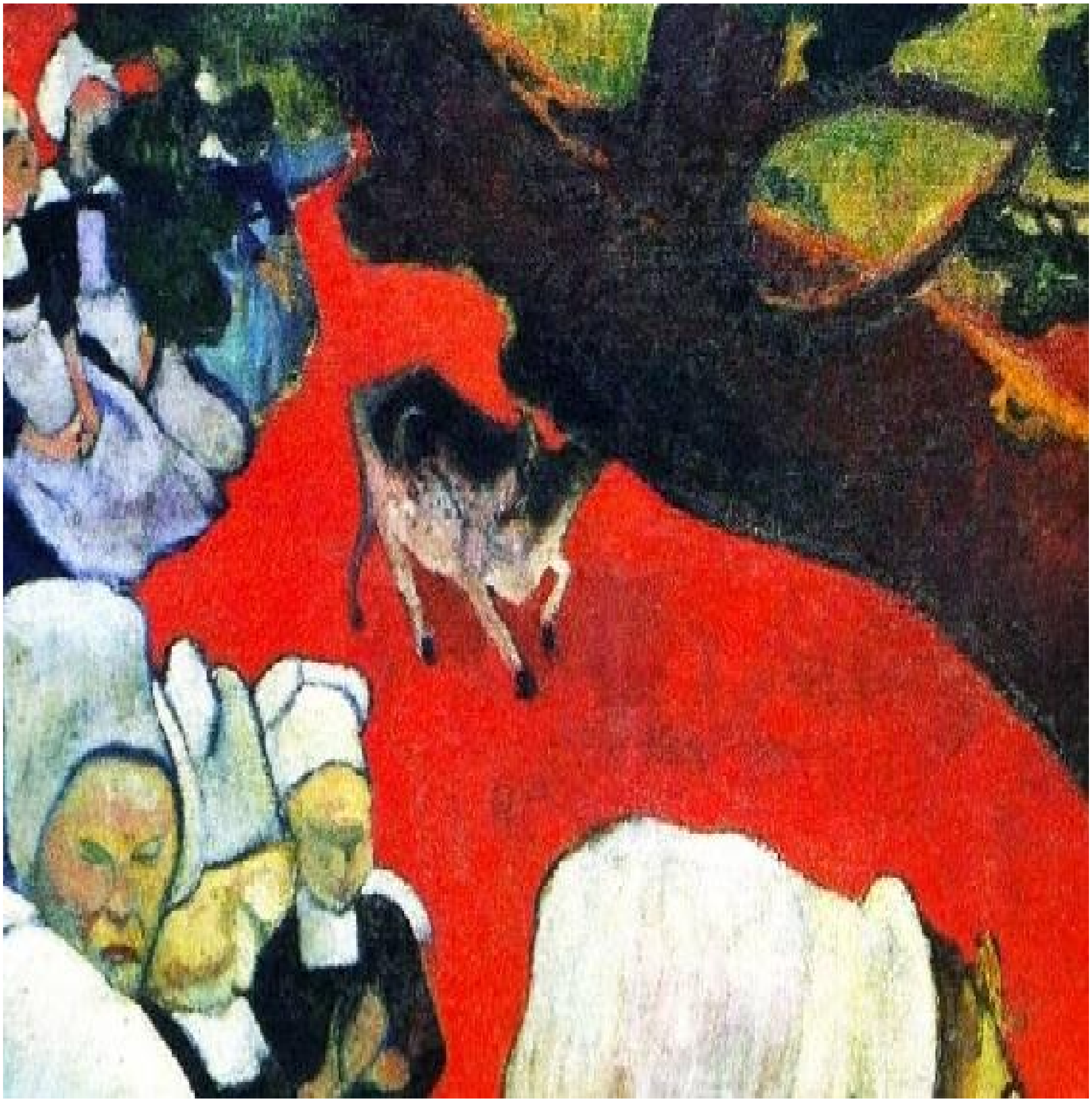

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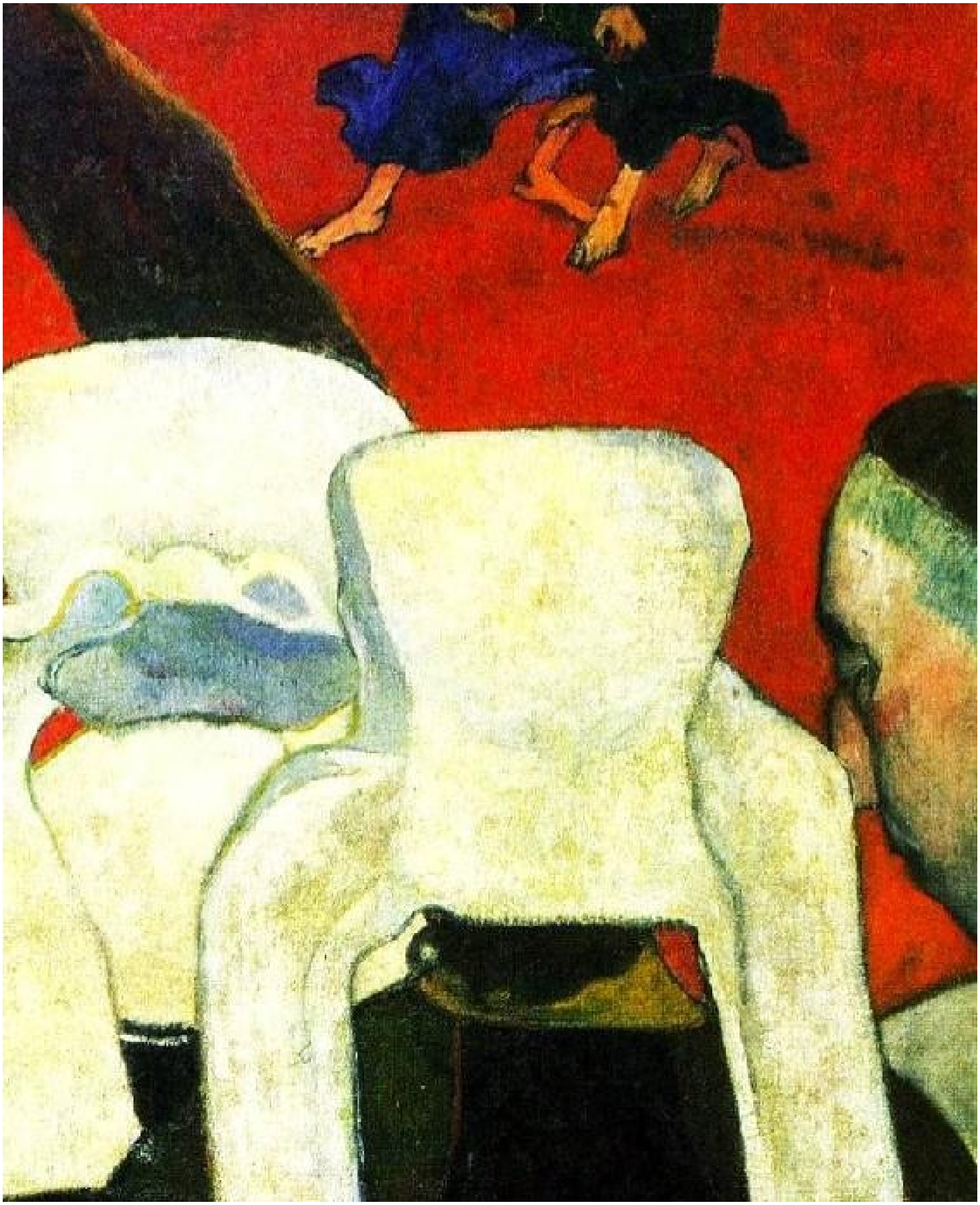

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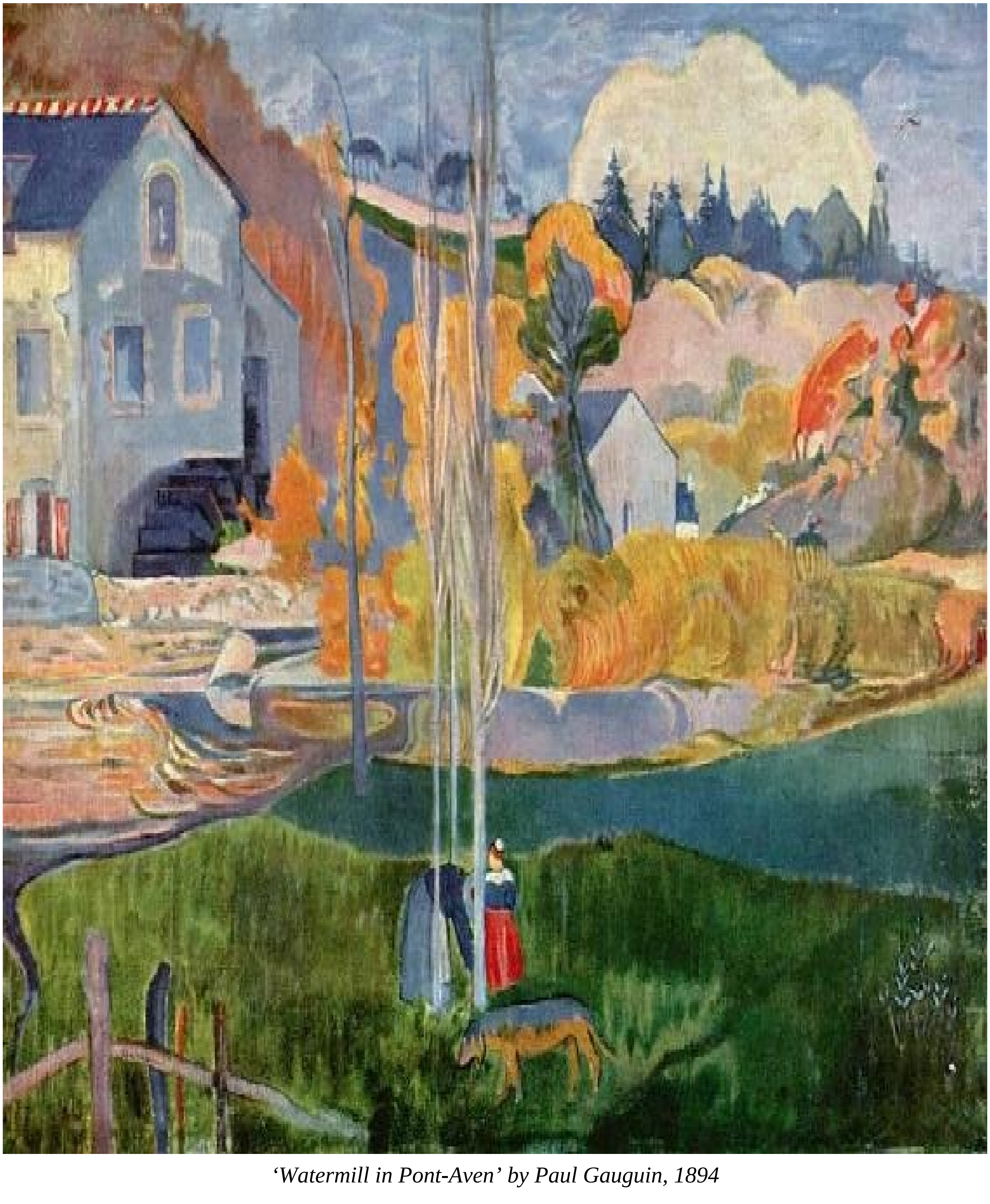


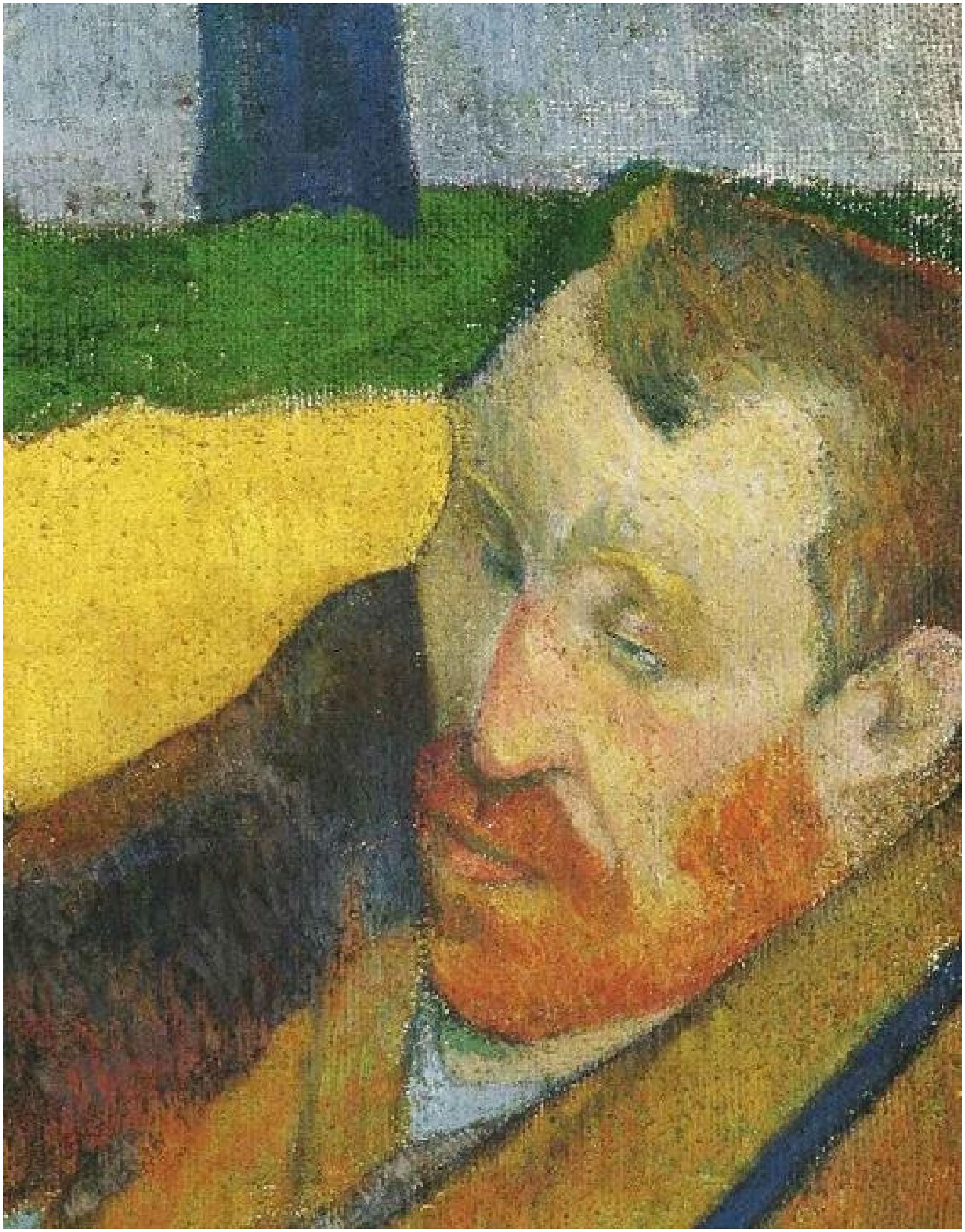
‘Watermill in Pont-Aven’ by Paul Gauguin, 1894

VAN GOGH PAINTING SUNFLOWERS

Gauguin’s Martinique paintings were exhibited at Arsène Poitier’s gallery, where they were seen and admired by Vincent van Gogh and his art dealer brother, Theo van Gogh, whose firm Goupil & Cie had dealings with Portier. Theo purchased three of Gauguin’s paintings for 900 francs and arranged to have them hung at Goupil’s, thus introducing Gauguin to wealthy clients. At the same time Vincent and Gauguin became friends (on van Gogh’s part it amounted to something akin to adulation) and they corresponded together on art — a correspondence that was instrumental in Gauguin formulating his philosophy of art. Van Gogh relentlessly urged Gauguin to join him in the south for France, where they could establish an artist’s commune. Eventually, when running out of money in Brittany, Gauguin gave in and caught a train down to Arles.

Gauguin’s relationship with Vincent was turbulent. In 1888, they spent nine weeks painting together at Vincent’s now famous ‘Yellow House’. Within weeks, however, their relationship began to sour. Gauguin wrote to Bernard: ‘In general, Vincent and I see eye to eye on very little, especially on painting.’ One recurring argument was whether it was best to paint after nature or from the imagination. Van Gogh mostly based himself on reality, while Gauguin composed many of his paintings from memory or his own invention. This difference of artistic opinion is reflected in the following portrait of van Gogh, portrayed painting a vase of sunflowers — a scene that was actually imaginary. Although Vincent had recently painted similar still life subjects, Gauguin cannot have seen his friend at work like this as the portrait was done in December, when there were no sunflowers to paint. Gauguin adopts a high viewpoint, which allows him to flatten the subject and treat it with the cloisonné style he had formulated in Brittany with Bernard. The subject, in particular the background, is treated as a configuration of flat colours, each separate and simplified. Van Gogh’s first impression on seeing the painting was that Gauguin had depicted him as a madman, though he later softened his view.

P. Gauguin 88



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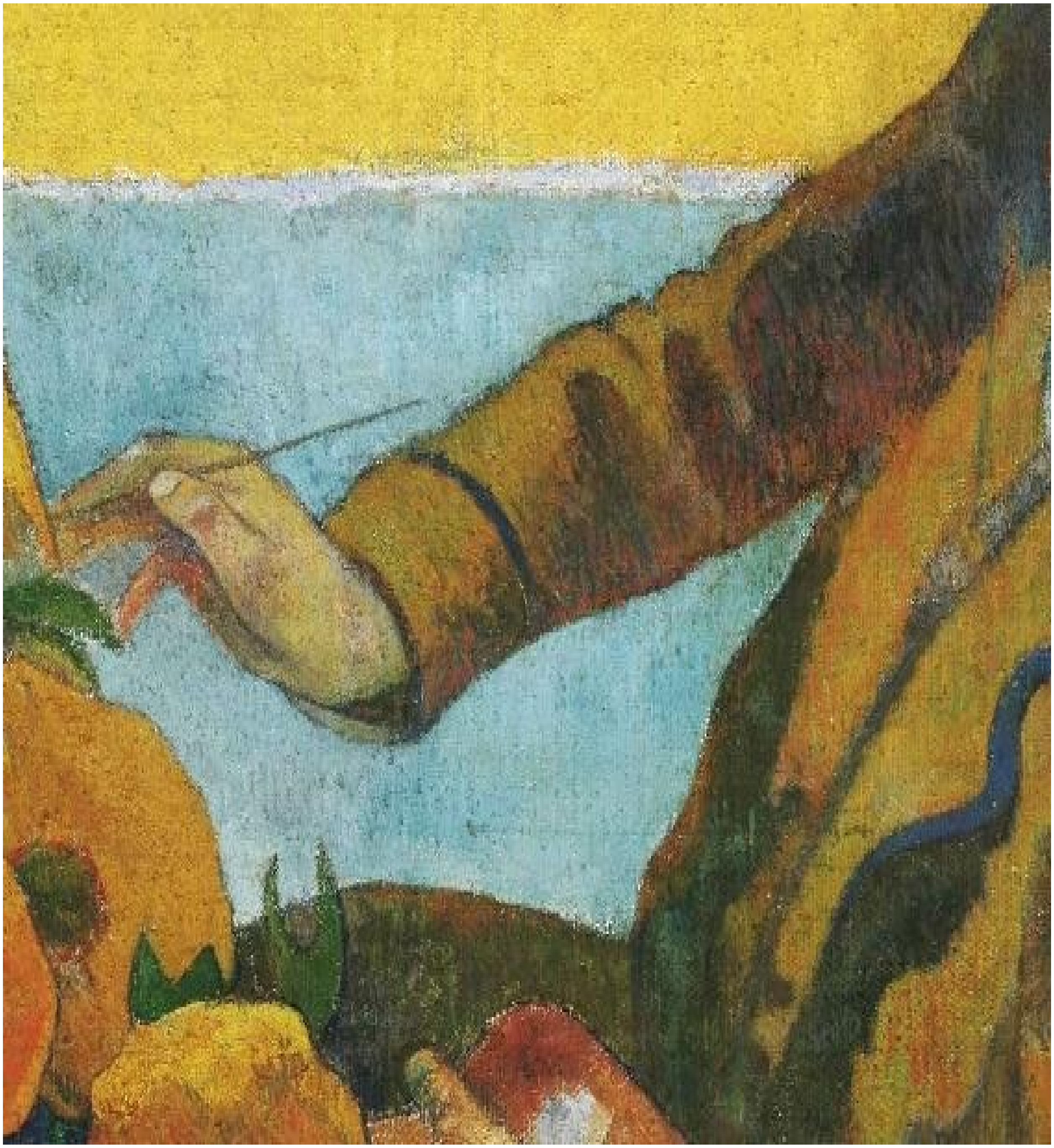

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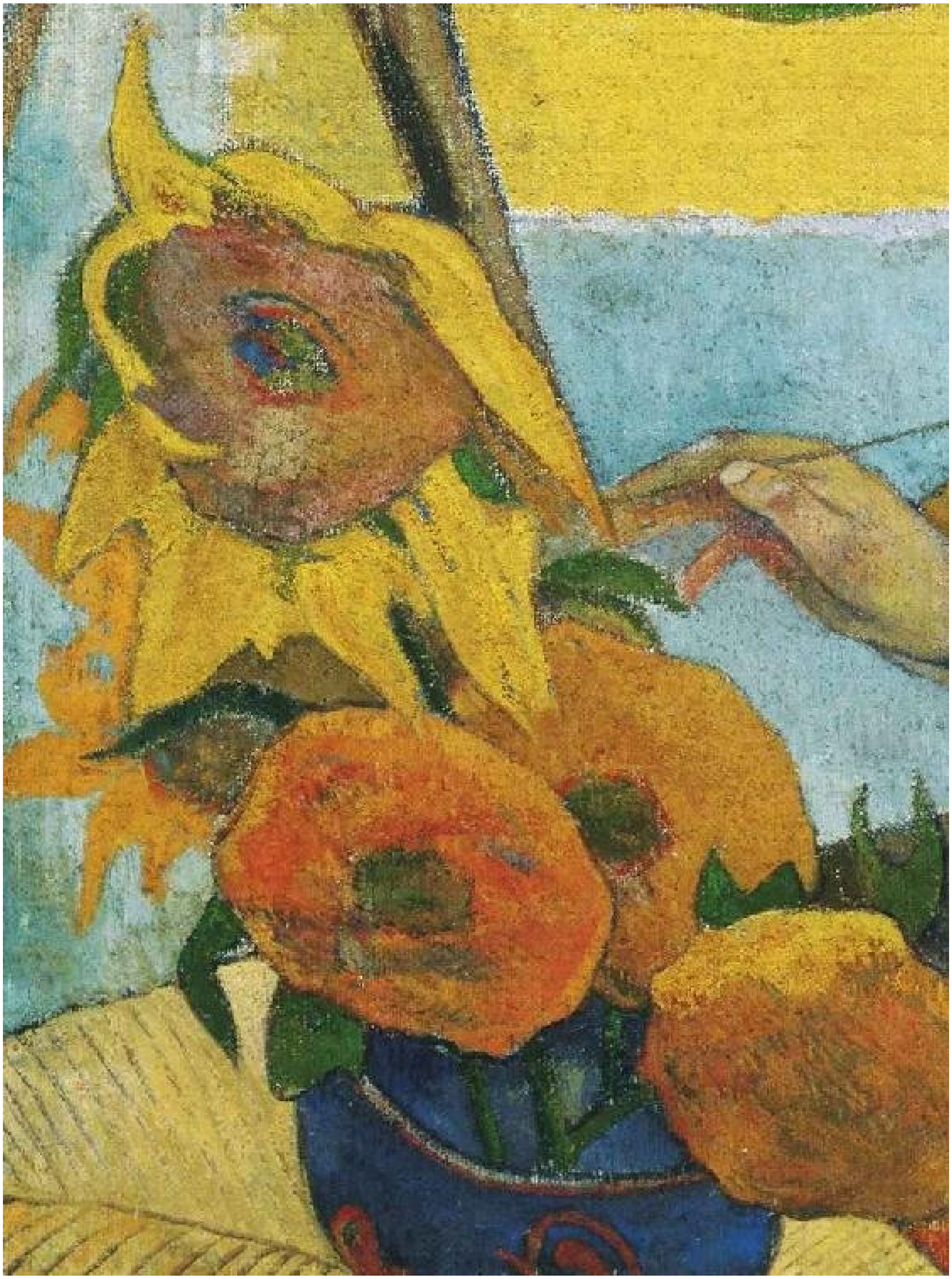

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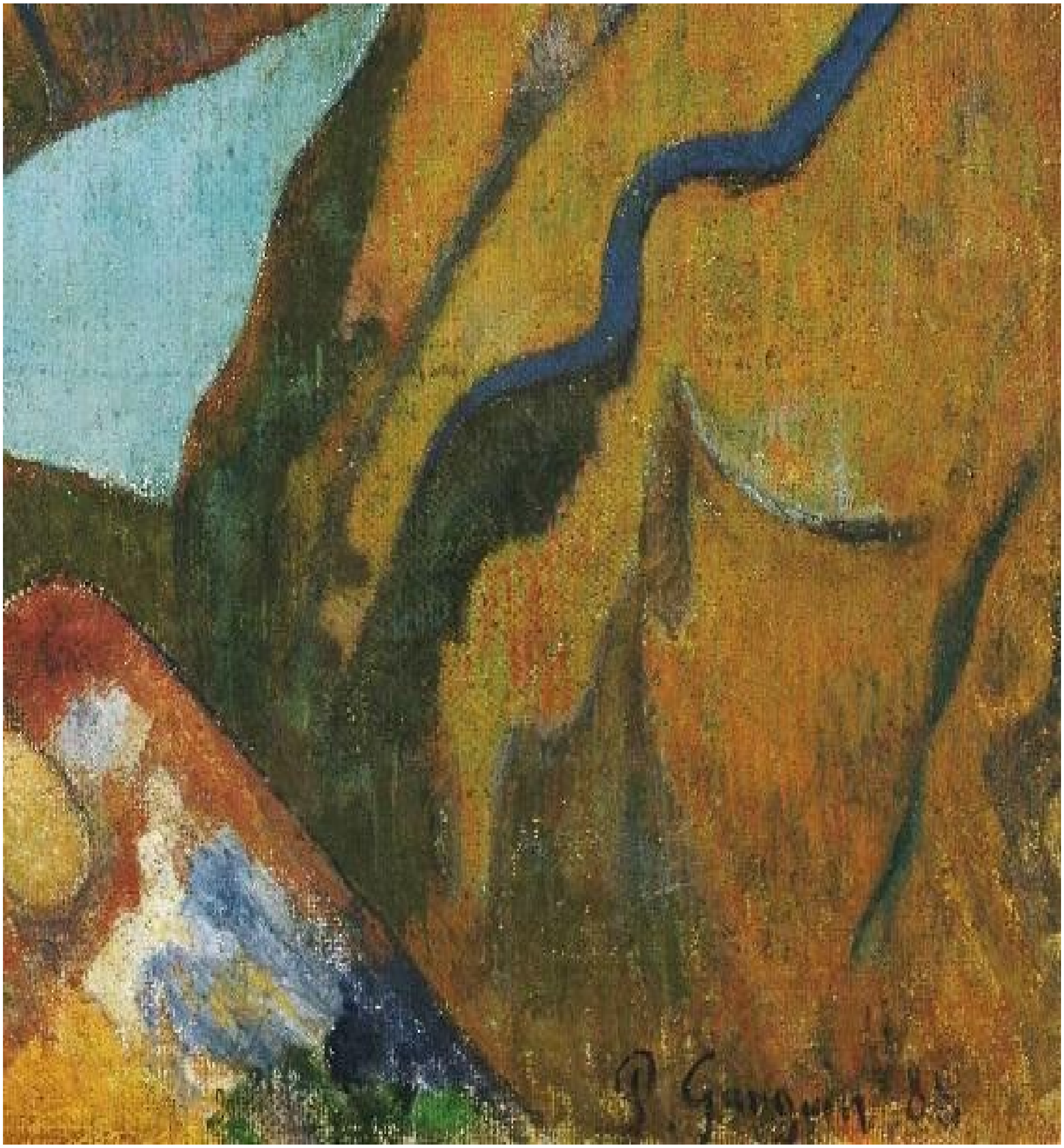

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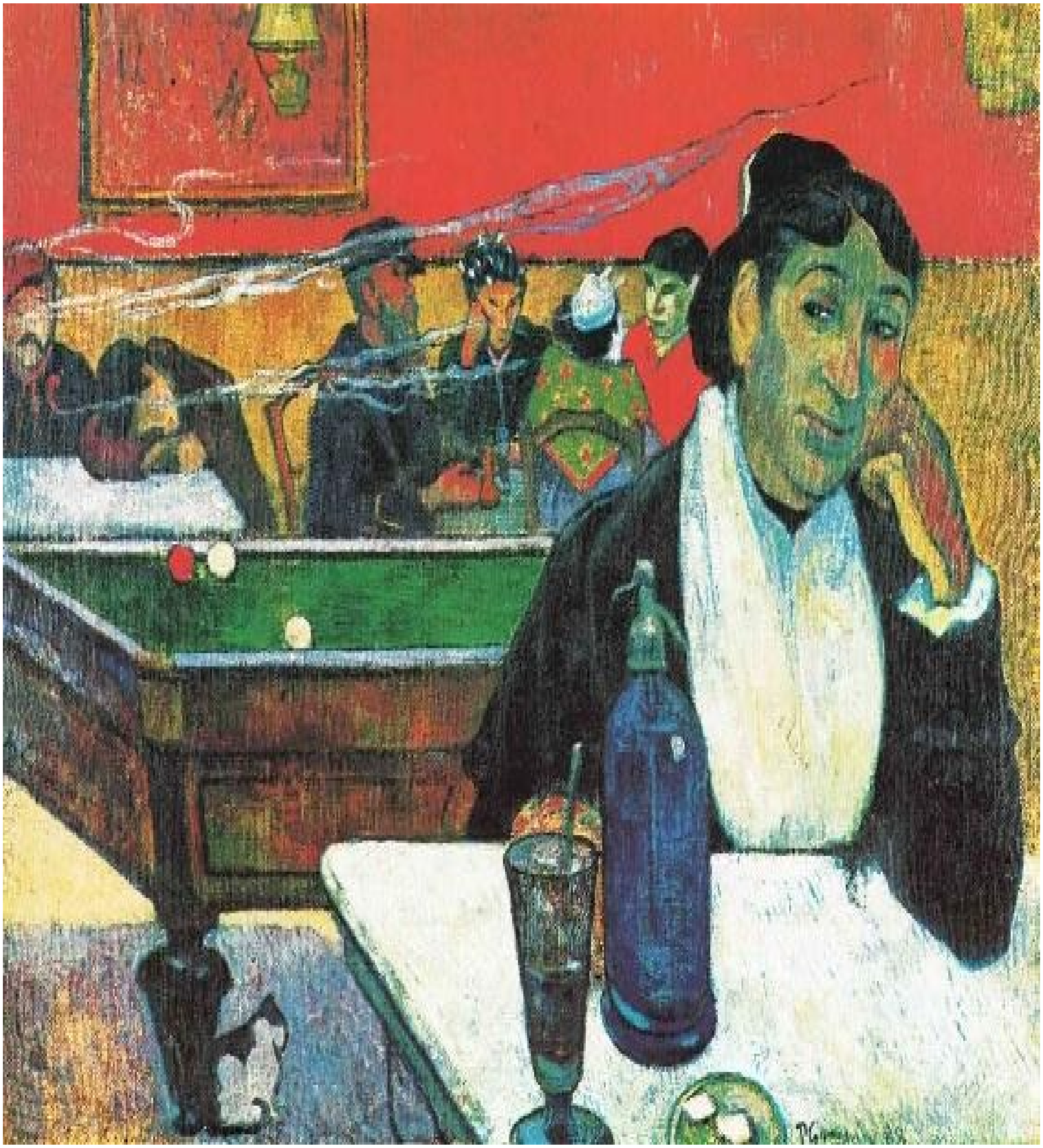
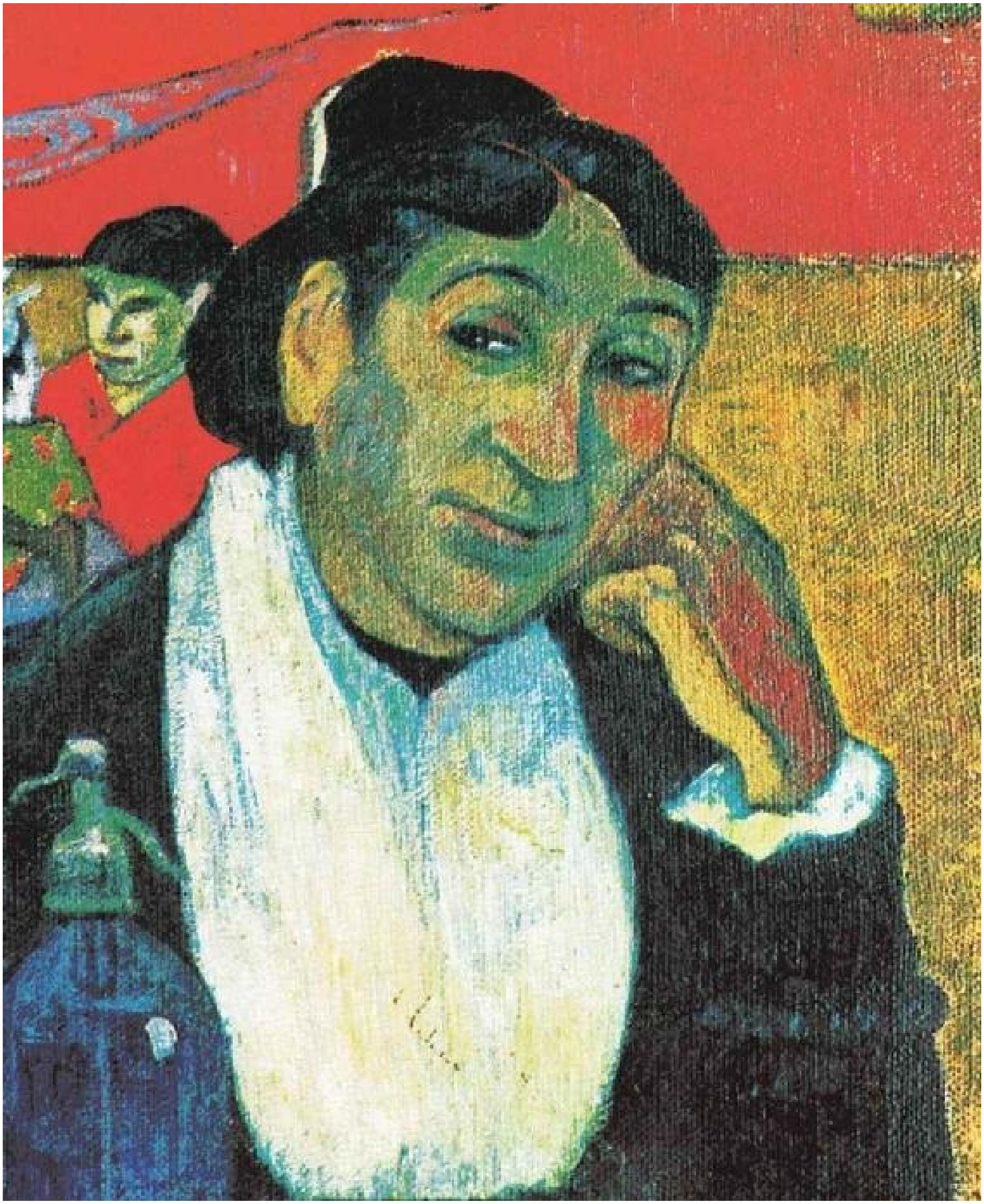
Vincent van Gogh in 1873, when he worked at the Goupil & Cie's gallery in The Hague.

OLD WOMEN AT ARLES

While together in Arles, Gauguin and van Gogh often worked on the same subjects, including the *Café at Arles*. Early in November 1888, van Gogh wrote to his brother that Gauguin was attempting a picture of the night café that he had already painted. Madame Ginoux was the proprietor of the Café de la Gare in Arles, where van Gogh had lodged upon his arrival in the Midi; it was frequented by prostitutes, three of whom Gauguin has portrayed in the background of his scene. He later reworked the canvas, adding the figure to the extreme left and the man conversing with the prostitutes. These two figures, and Madame Ginoux herself, had already been portrayed by van Gogh in other paintings. The work is signed in two places: on the marble table and on the edge of the billiard table.

Van Gogh and Gauguin’s relationship quickly deteriorated and eventually the latter decided to leave. On the evening of 23 December 1888, according to a much later account of Gauguin’s, van Gogh confronted his friend with a razor blade, most likely after discovering his plans to shortly leave Arles. Later the same evening, van Gogh cut off a part of his left ear. He wrapped the severed tissue in newspaper and handed it to a local prostitute he was fond of, asking her to “keep this object carefully, in remembrance of me.” Van Gogh was hospitalised the following day and Gauguin left Arles. They never saw each other again, though they continued to correspond and in 1890 Gauguin went so far as to propose they form an artist studio in Antwerp.





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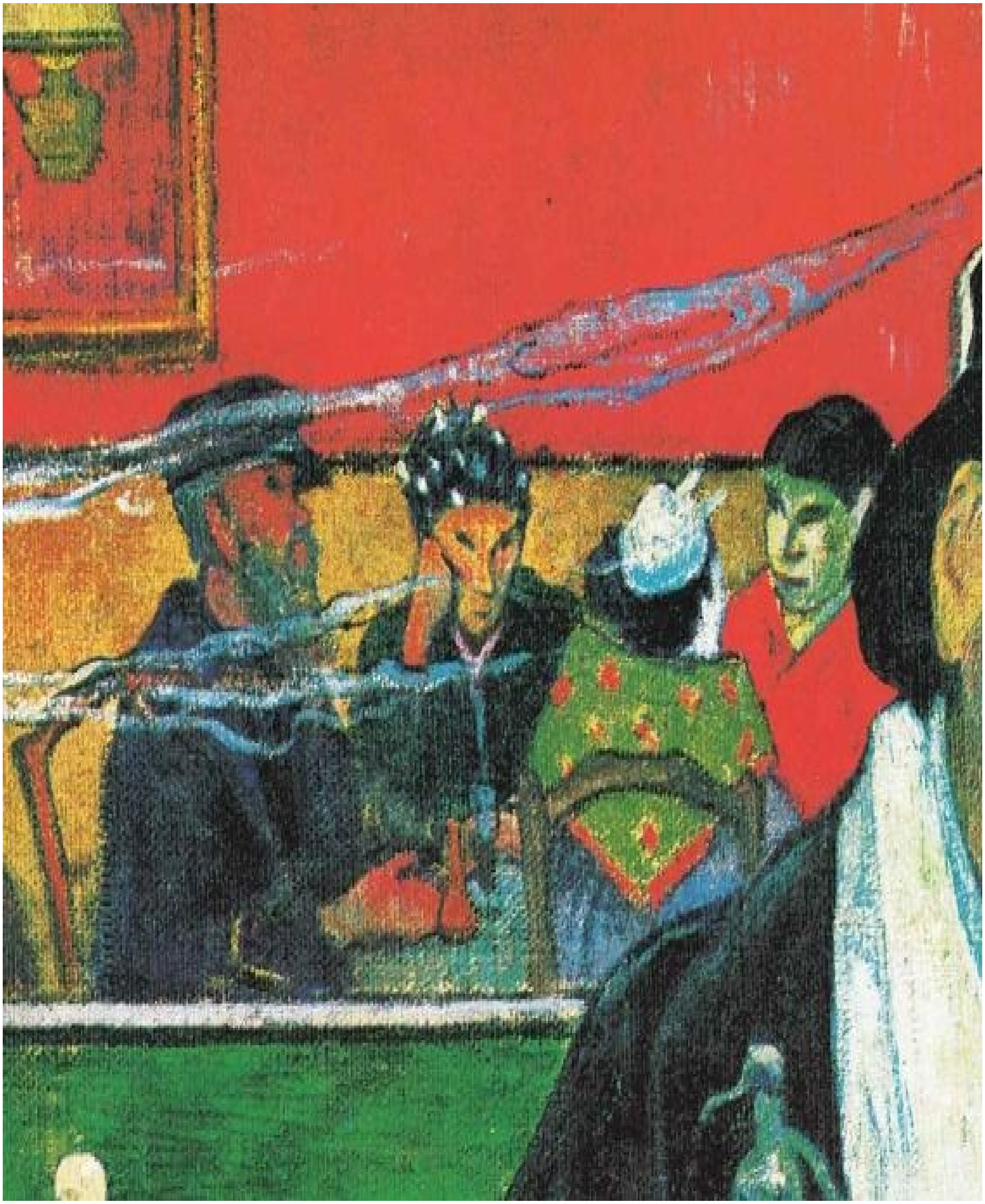

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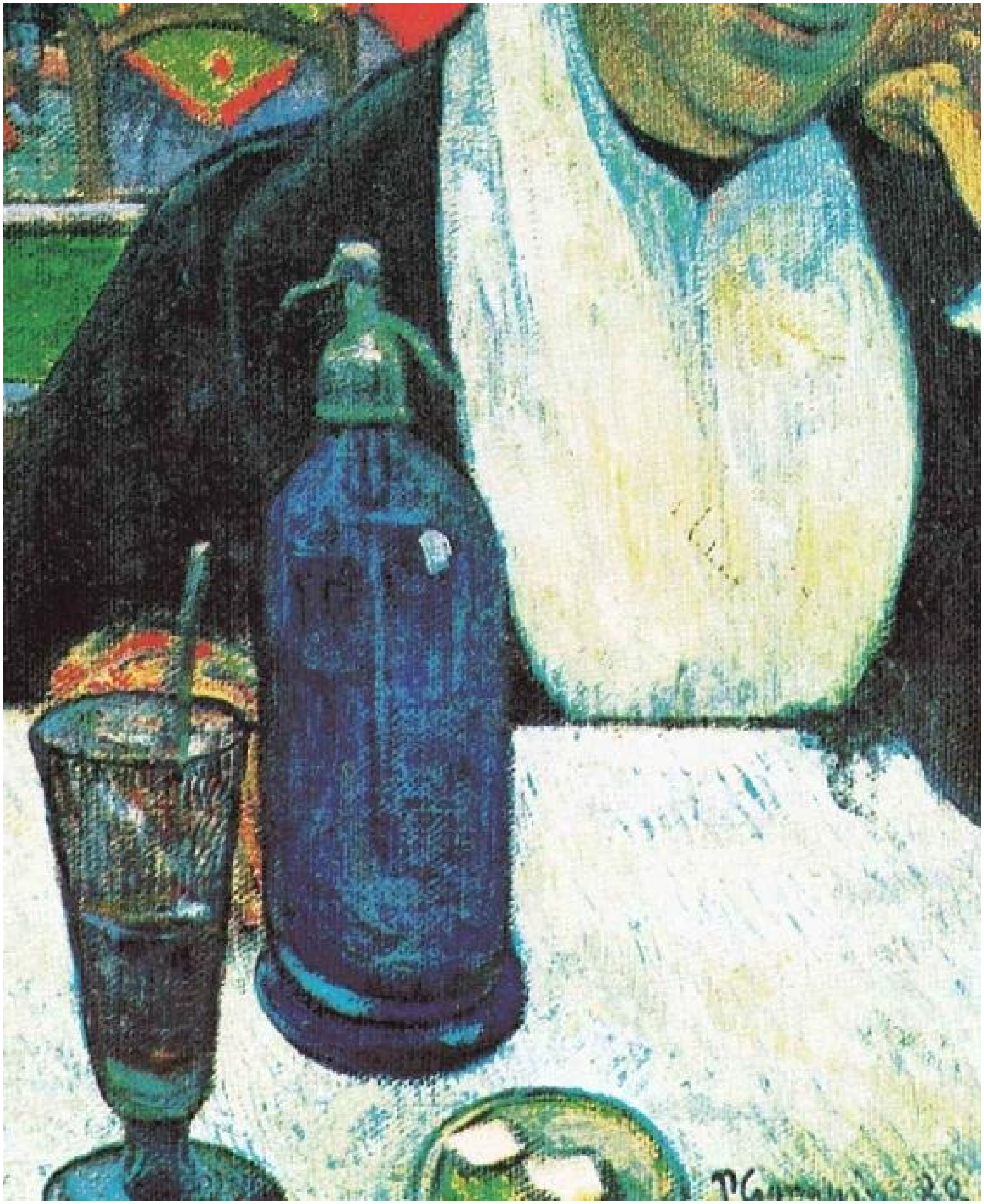

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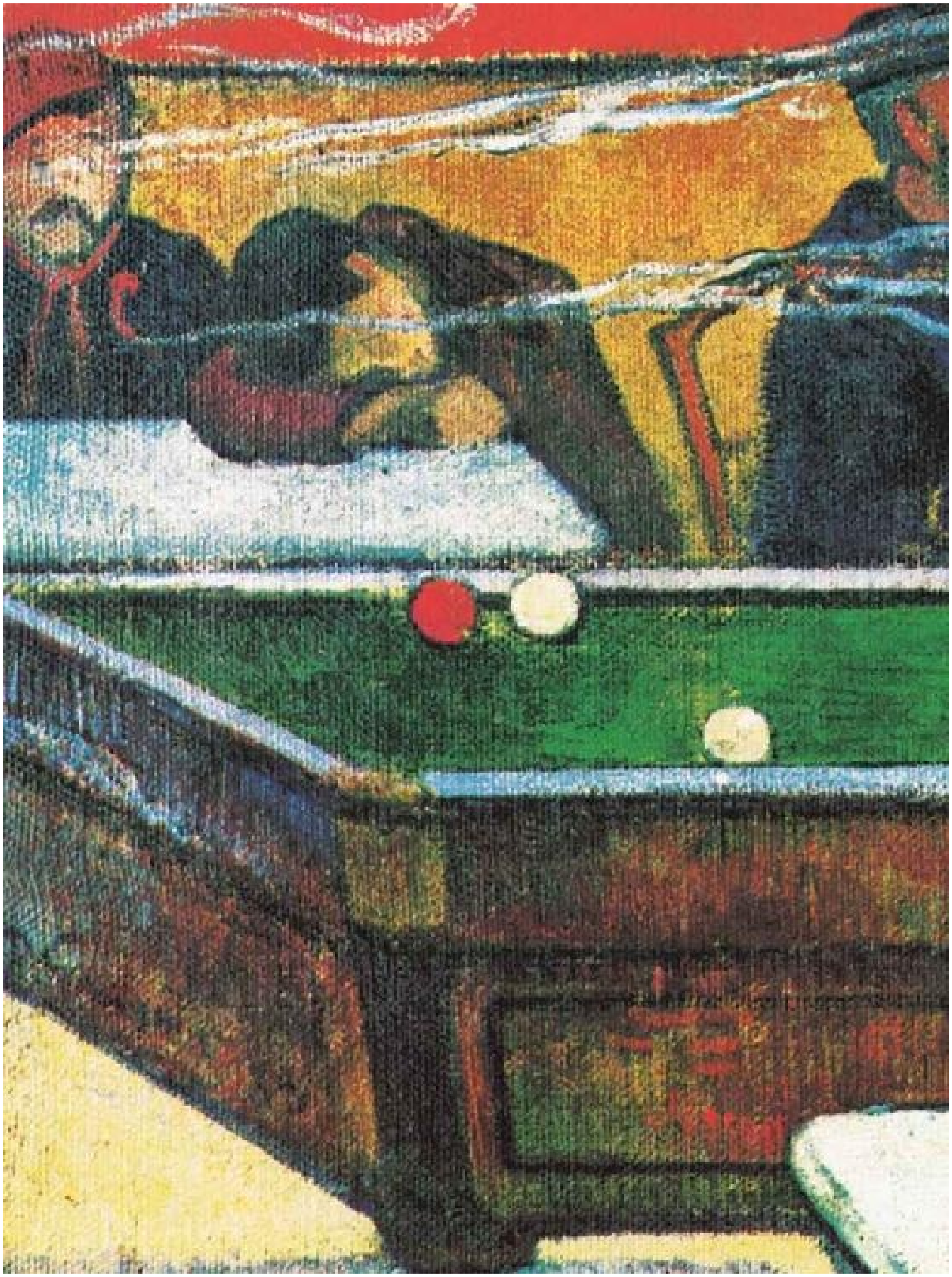

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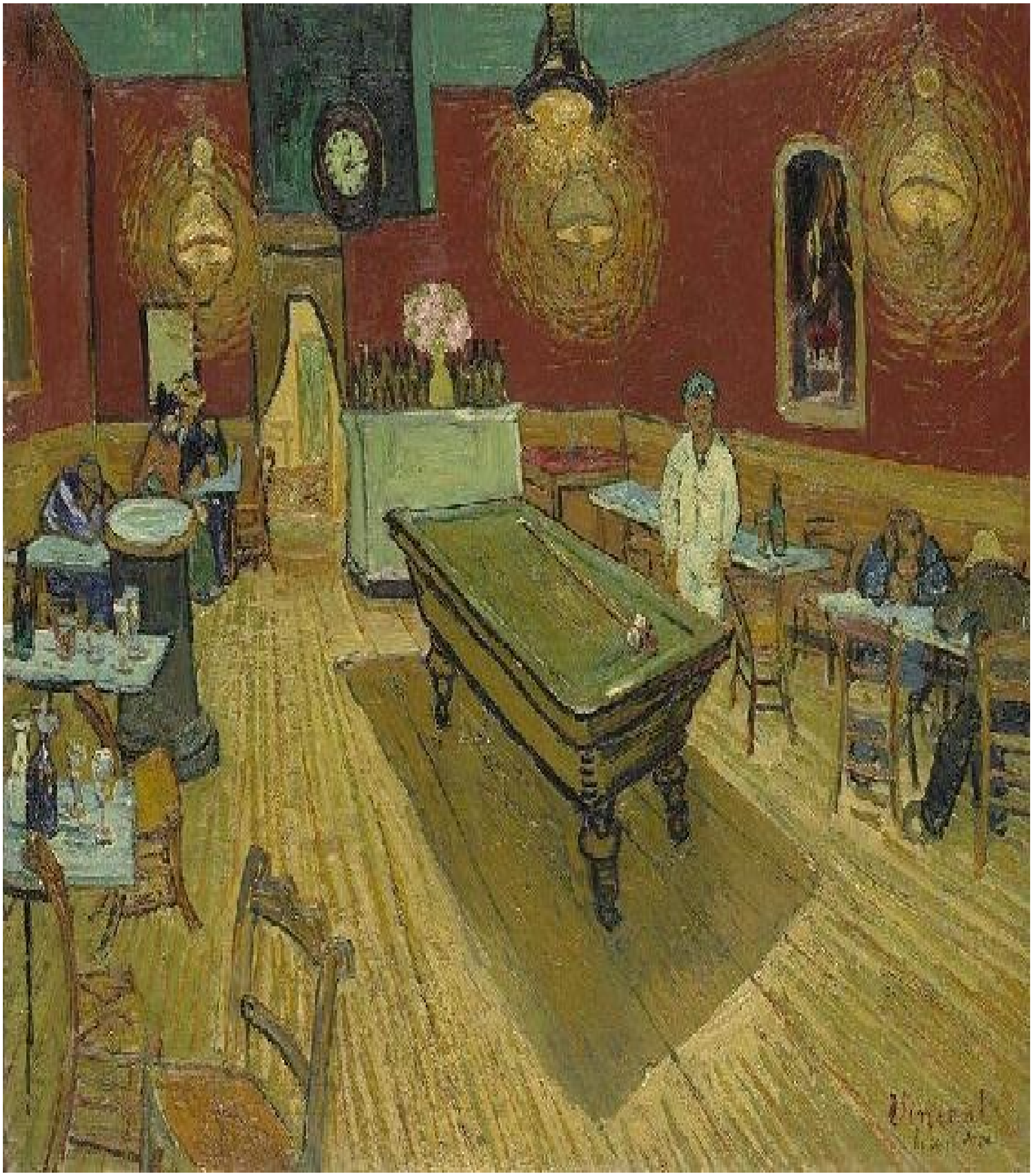
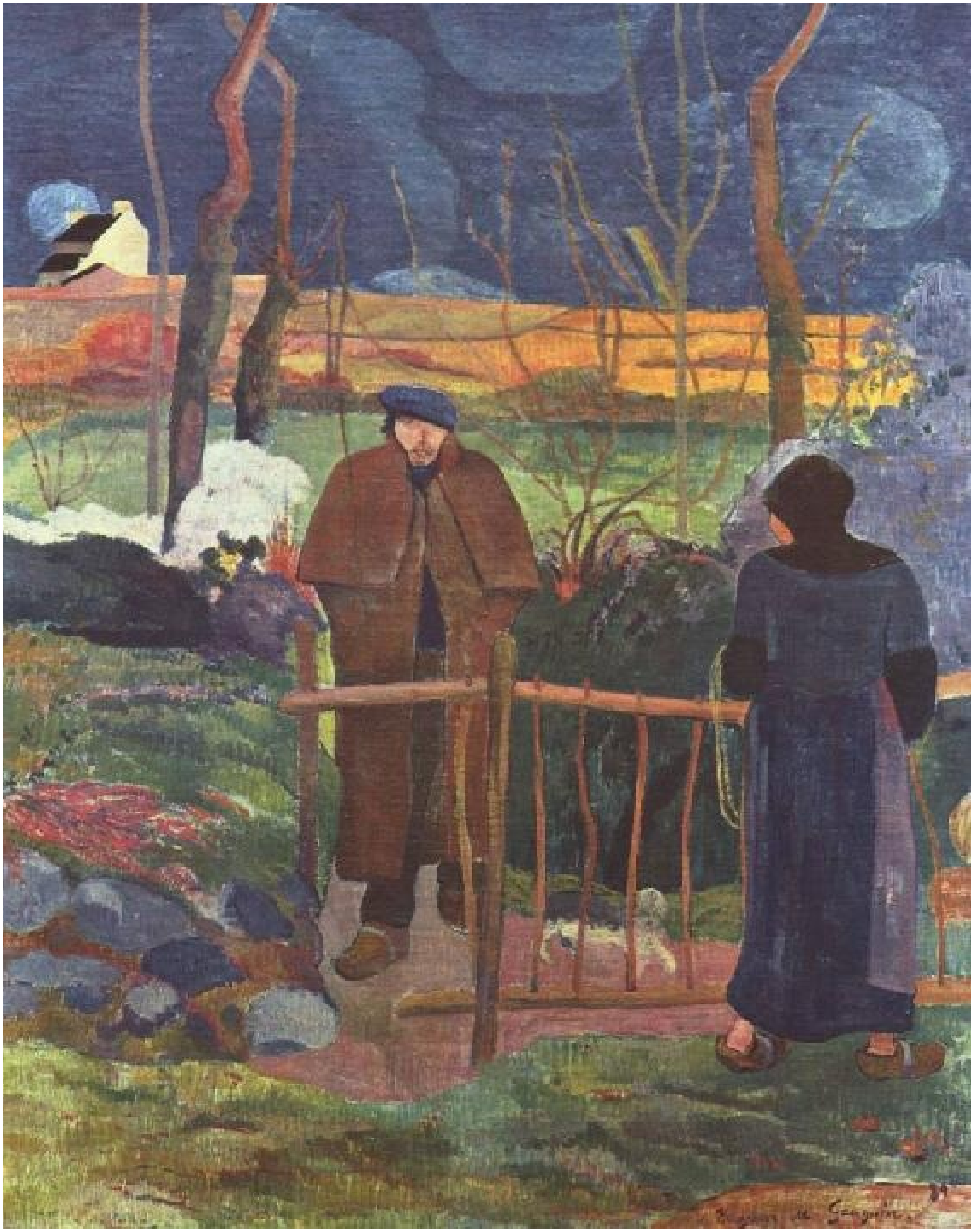


'The Night Café' by Vincent van Gogh, 1888, Yale University Art Gallery in New Haven, Connecticut

BONJOUR MONSIEUR GAUGUIN

In December 1888 van Gogh and Gauguin saw Courbet’s famous *Bonjour Monsieur Courbet* in the Musée Fabre in Montpellier. Both artists were inspired to produce their own version of the image and Gauguin’s interpretation was completed several months later and bears very little resemblance to the original painting. He portrays himself as a wandering Jew, who meets his patron, Alfred Bruyas, accompanied by his manservant on the road to Montpellier. Bruyas doffs his hat to the artist, and the servant stands with his head respectfully lowered. Courbet’s painting underlines the changing status of the artist in the nineteenth century, choosing to represent himself in a romantic role, preferring to cast himself as a misunderstood, creative genius, working outside the norms of bourgeois society. Gauguin responds in a similar vein, though the composition of the figures is strikingly different. He prefers to present himself as an artistic martyr or victim, the arrogant stance of Courbet’s artist clearly absent from Gauguin’s solid and hunched figure.


Bonjour M Gauguin
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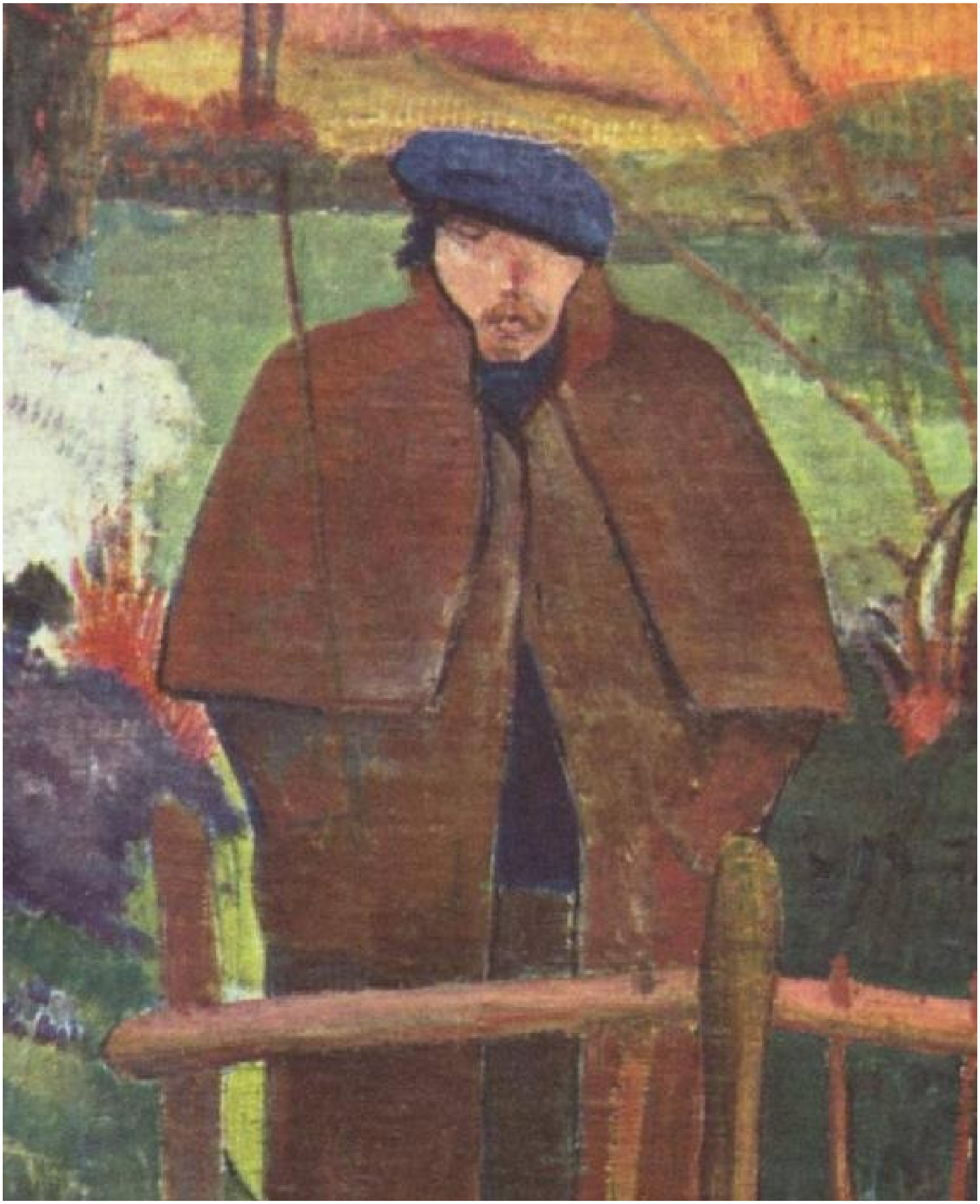

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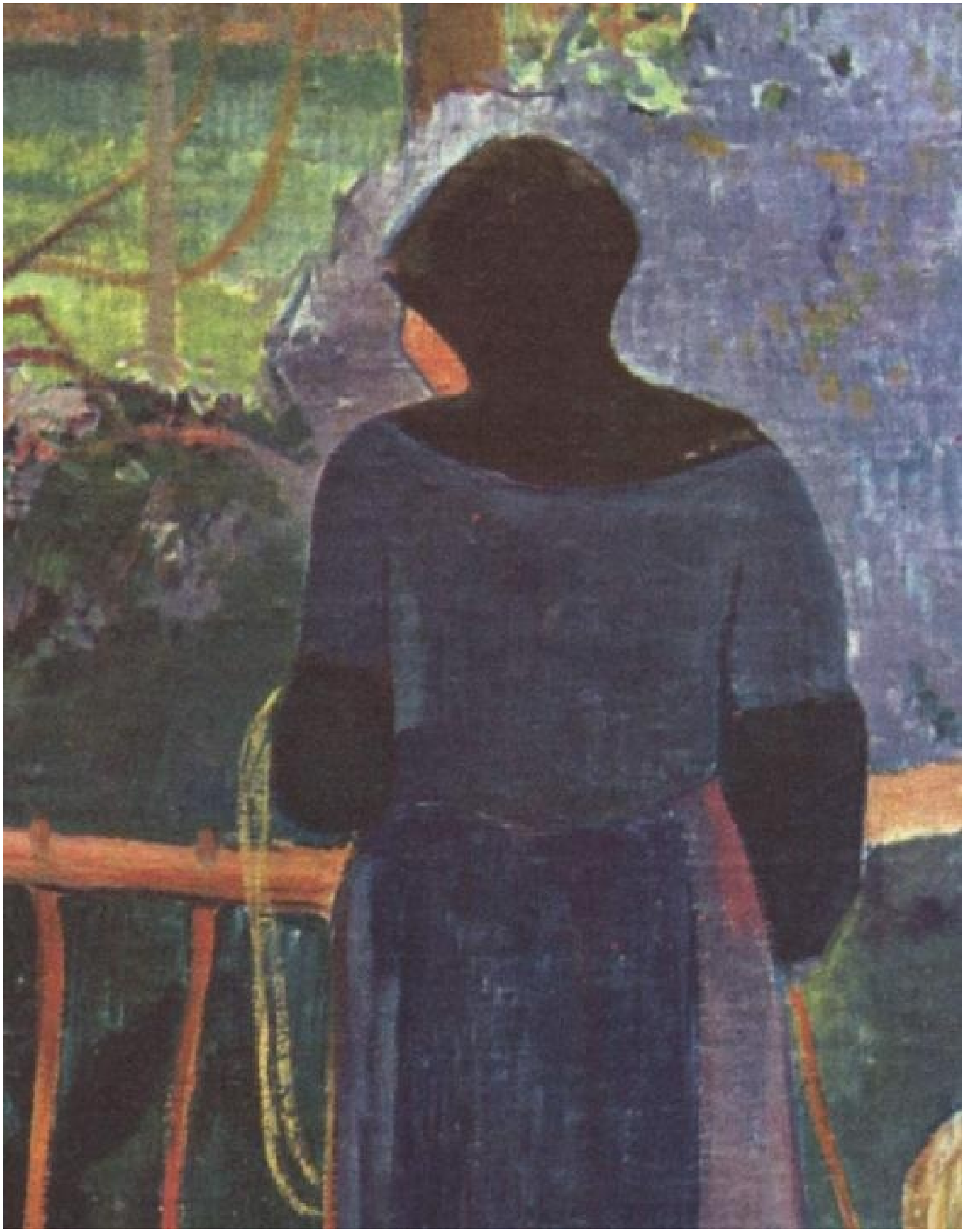

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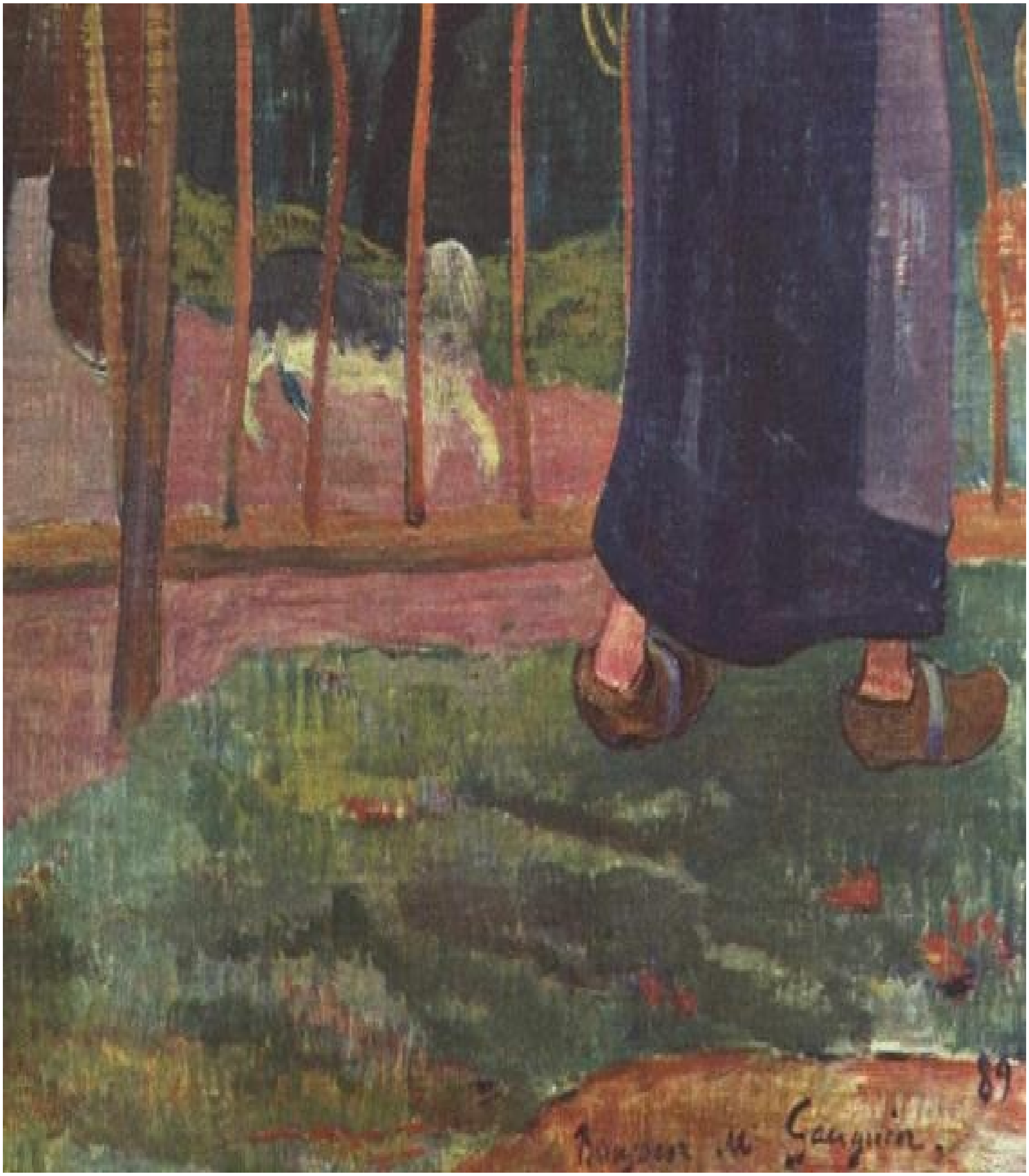

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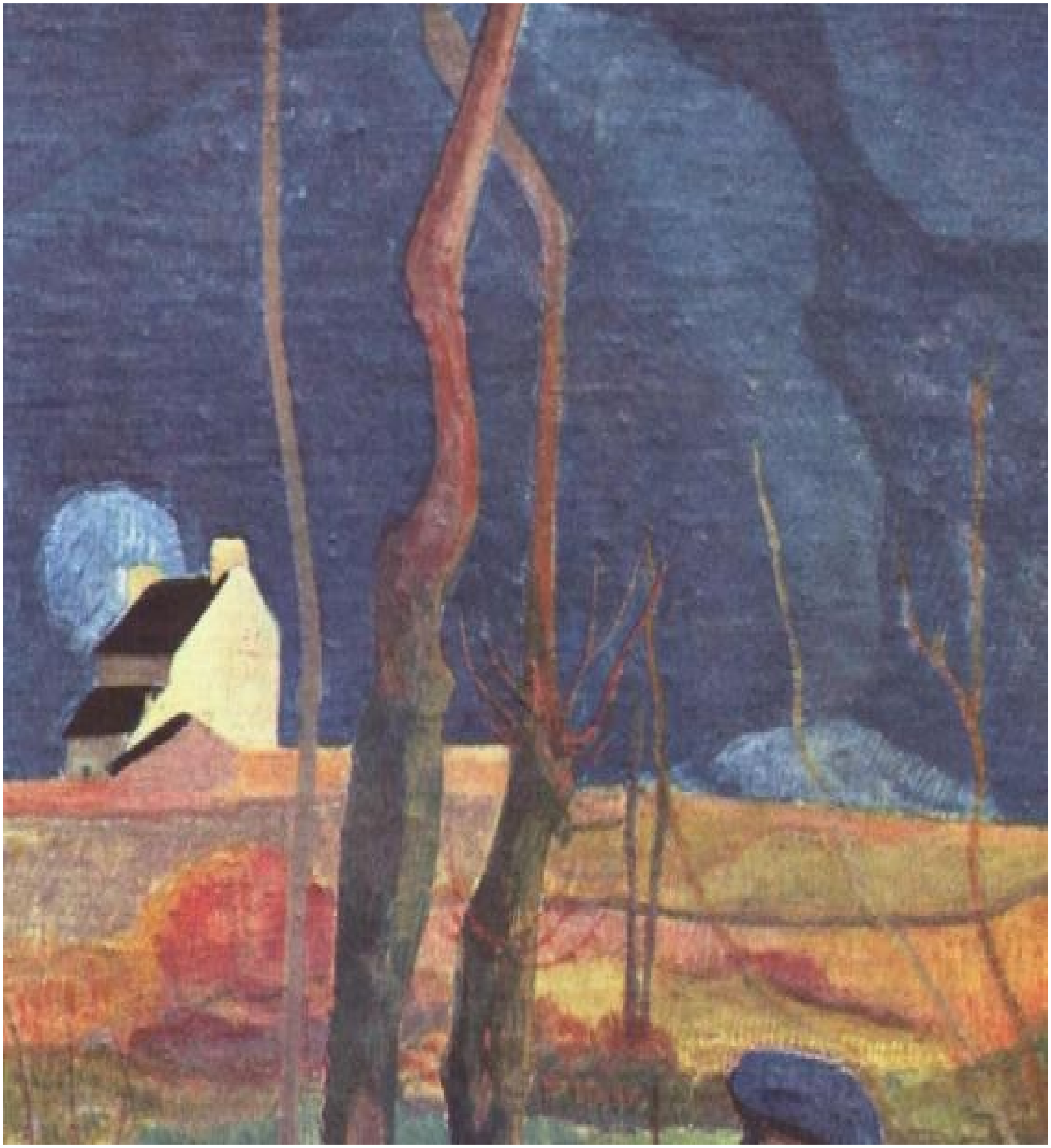

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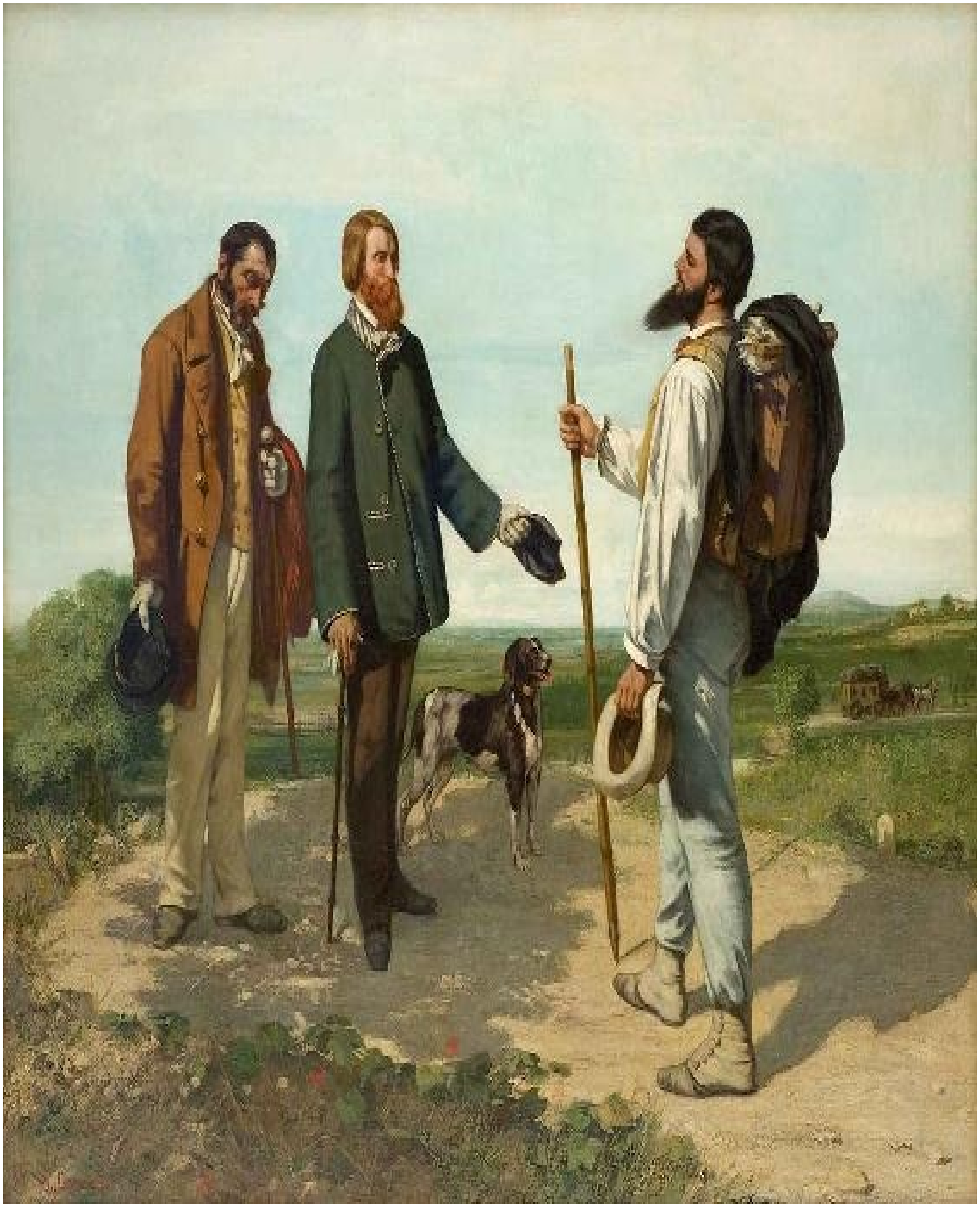
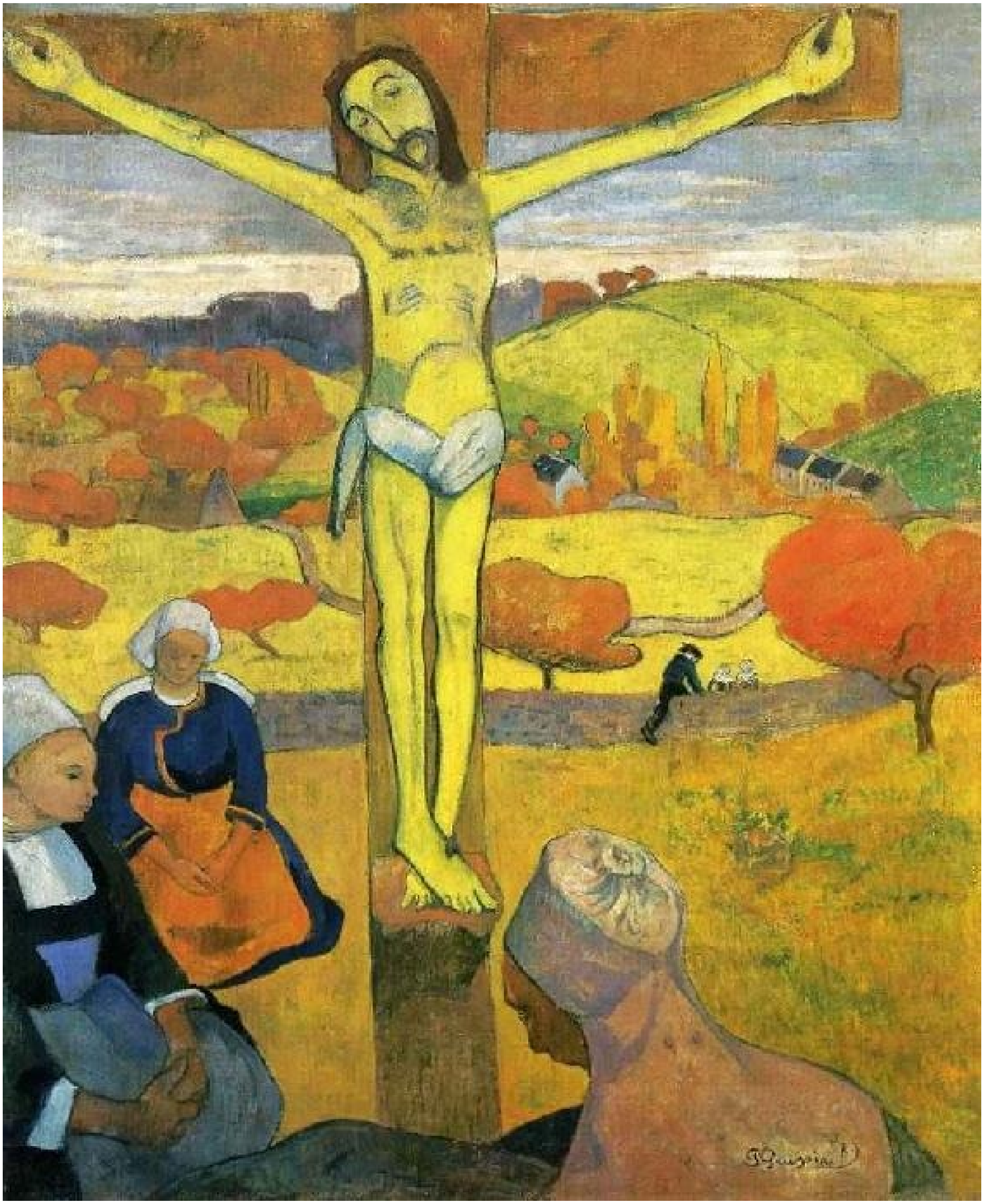


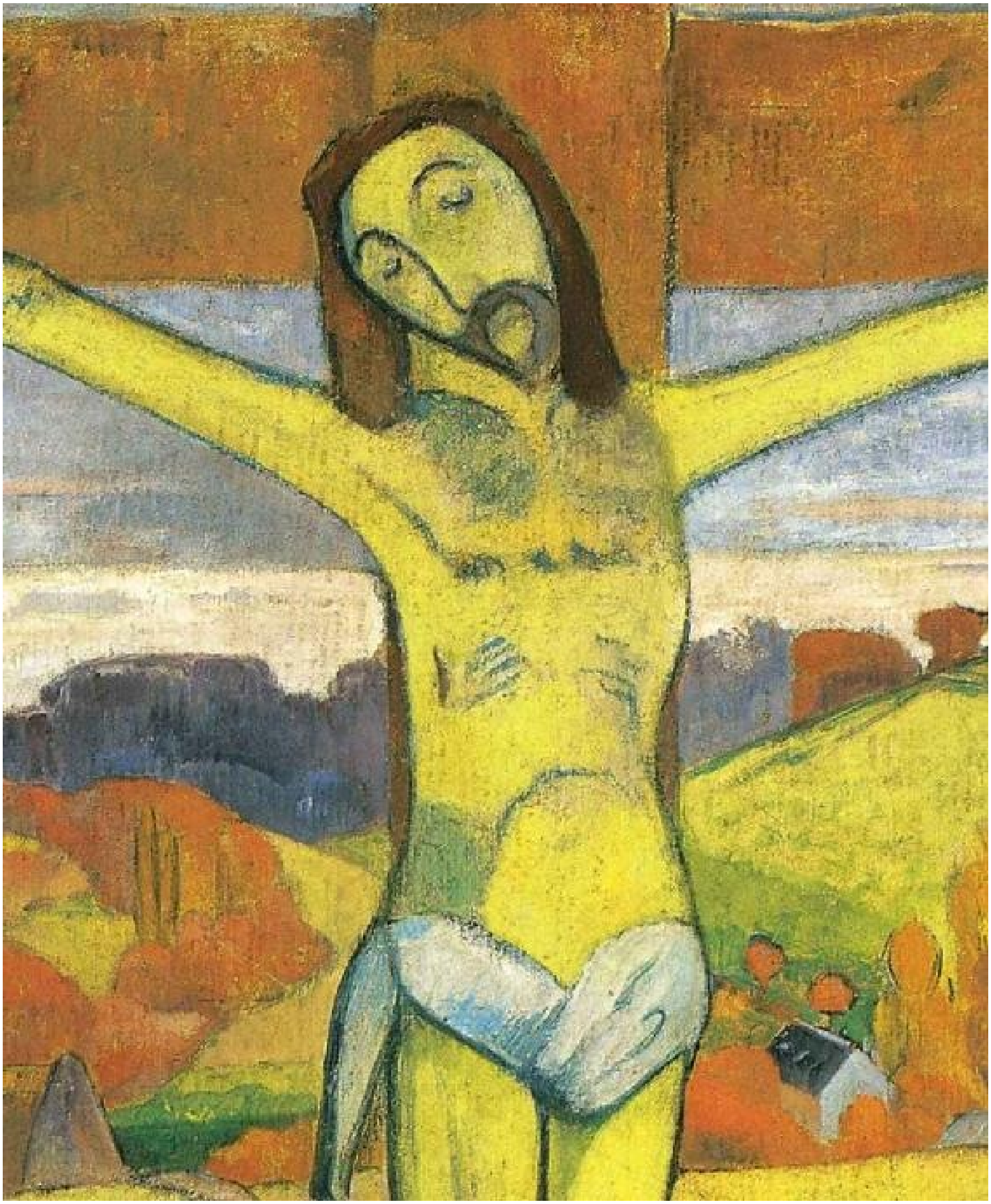
‘The Meeting or “Bonjour, Monsieur Courbet”’ by Gustave Courbet, 1854

THE YELLOW CHRIST

Gauguin returned to the Breton village of Pont-Aven in 1889, following his disastrous stay in Arles with van Gogh. It was only for a short visit to Paris in the summer of 1889 to see the Exposition universelle and to arrange the Volpini Exhibition that Gauguin interrupted this sojourn. This time he stayed in Marie Henry’s inn at Le Pouldu, an isolated village in Brittany. Soon after his return to Pont-Aven, he painted *The Yellow Christ*, an extraordinarily rich and symbolic work, viewed by many as one of the artist’s most significant early paintings. It portrays the crucifixion taking place in nineteenth century northern France, as Breton women gather in prayer. Gauguin relies heavily on bold lines to define his figures and reserves shading only for the women. The autumn palette of yellow, red and green in the landscape echoes the dominant yellow in the figure of Christ. The bold outlines and flatness of the forms in this painting are typical of the *cloisonnist* style. The use of the strong yellow pigment was inspired by the many hours Gauguin had spent working alongside van Gogh, who often employed this colour in his paintings.

It is believed that Gauguin painted this canvas after the rejection he received from the nineteen-year-old Madeleine Bernard, with whom he had fallen in love. Gauguin was deeply hurt when the beautiful Madeleine instead became the lover of fellow artist Charles Laval. At once Gauguin saw himself as a martyr and utilised the figure of the suffering Christ to represent the painful rejection he had suffered.


P Gauguin 89



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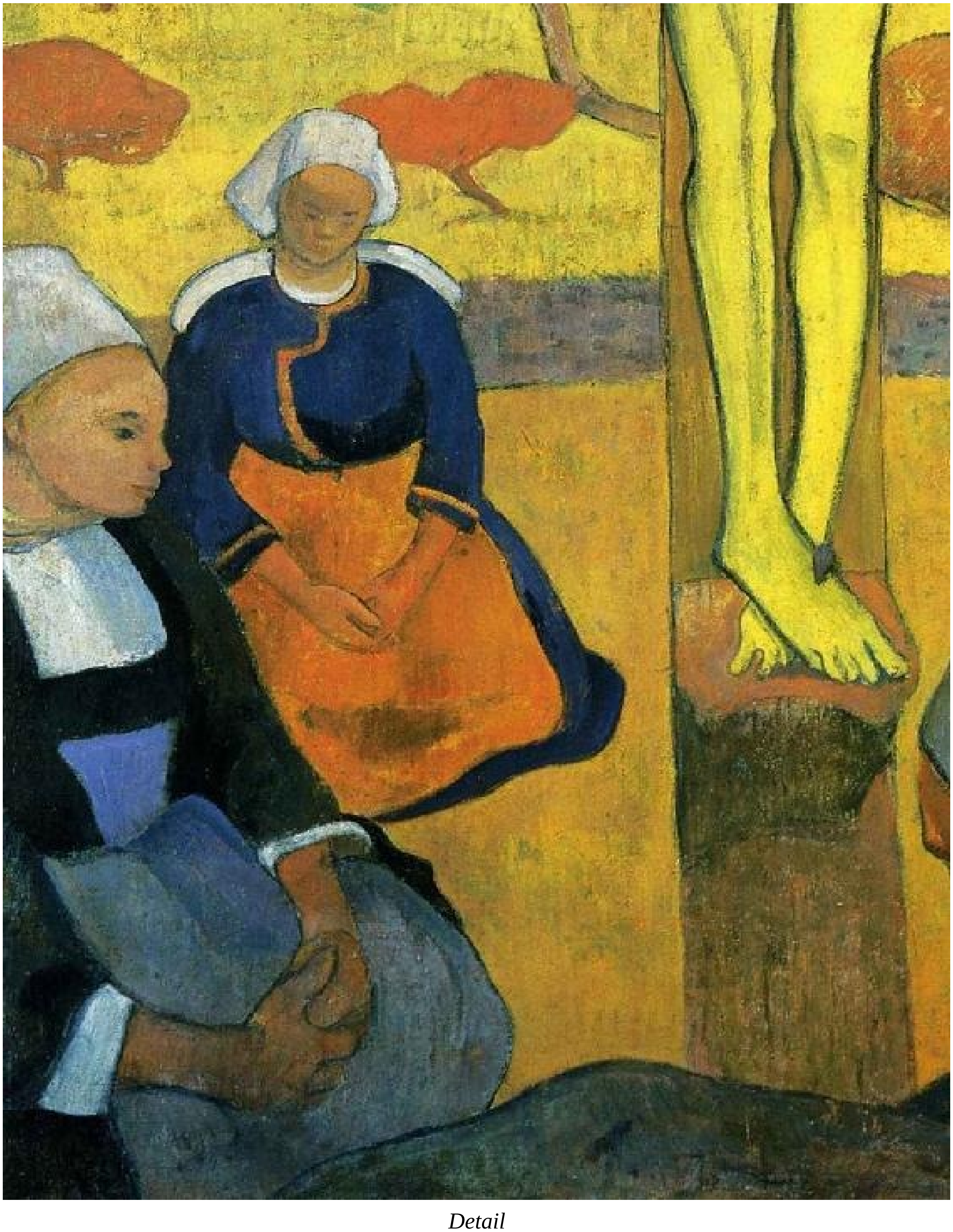

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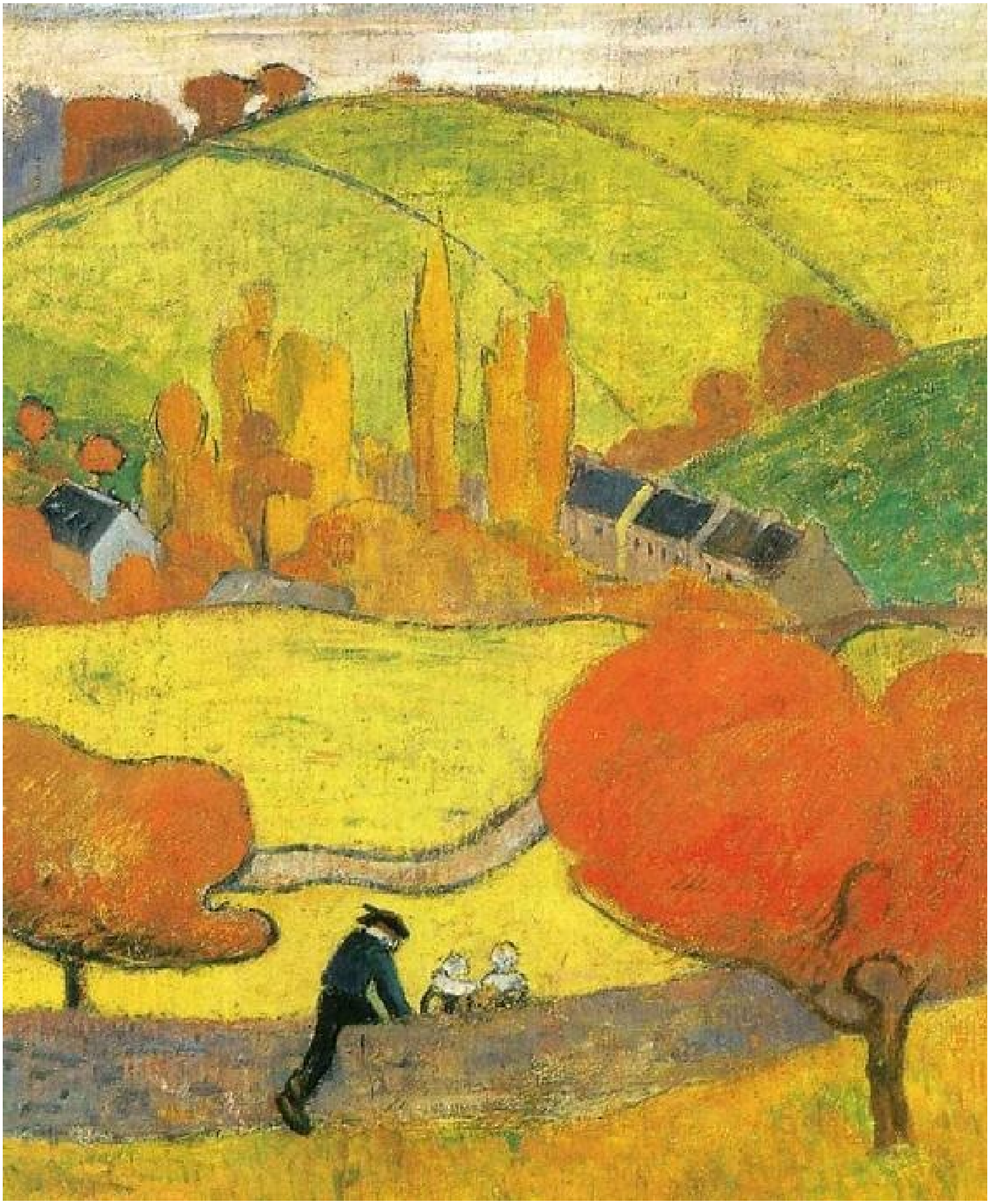

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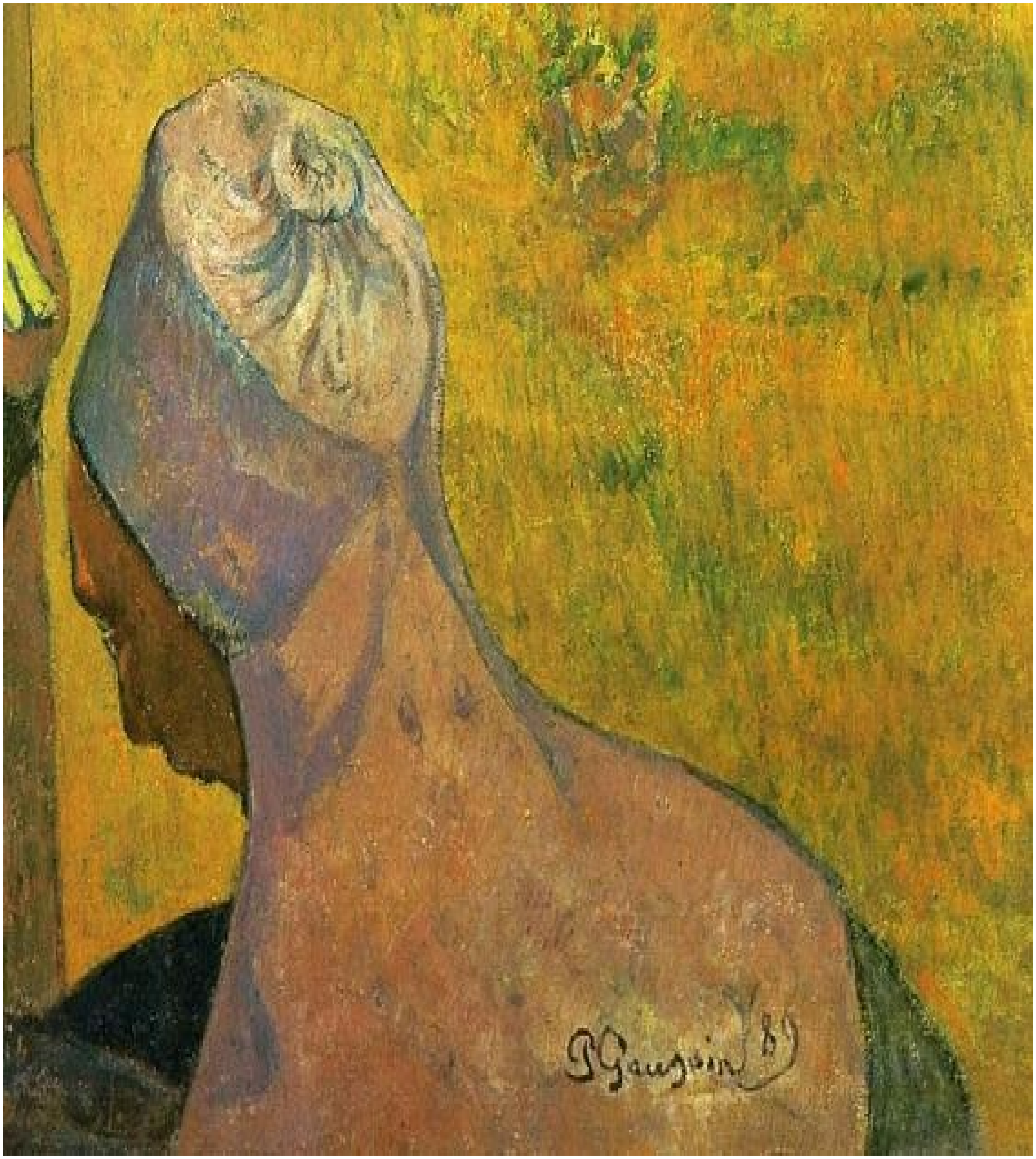

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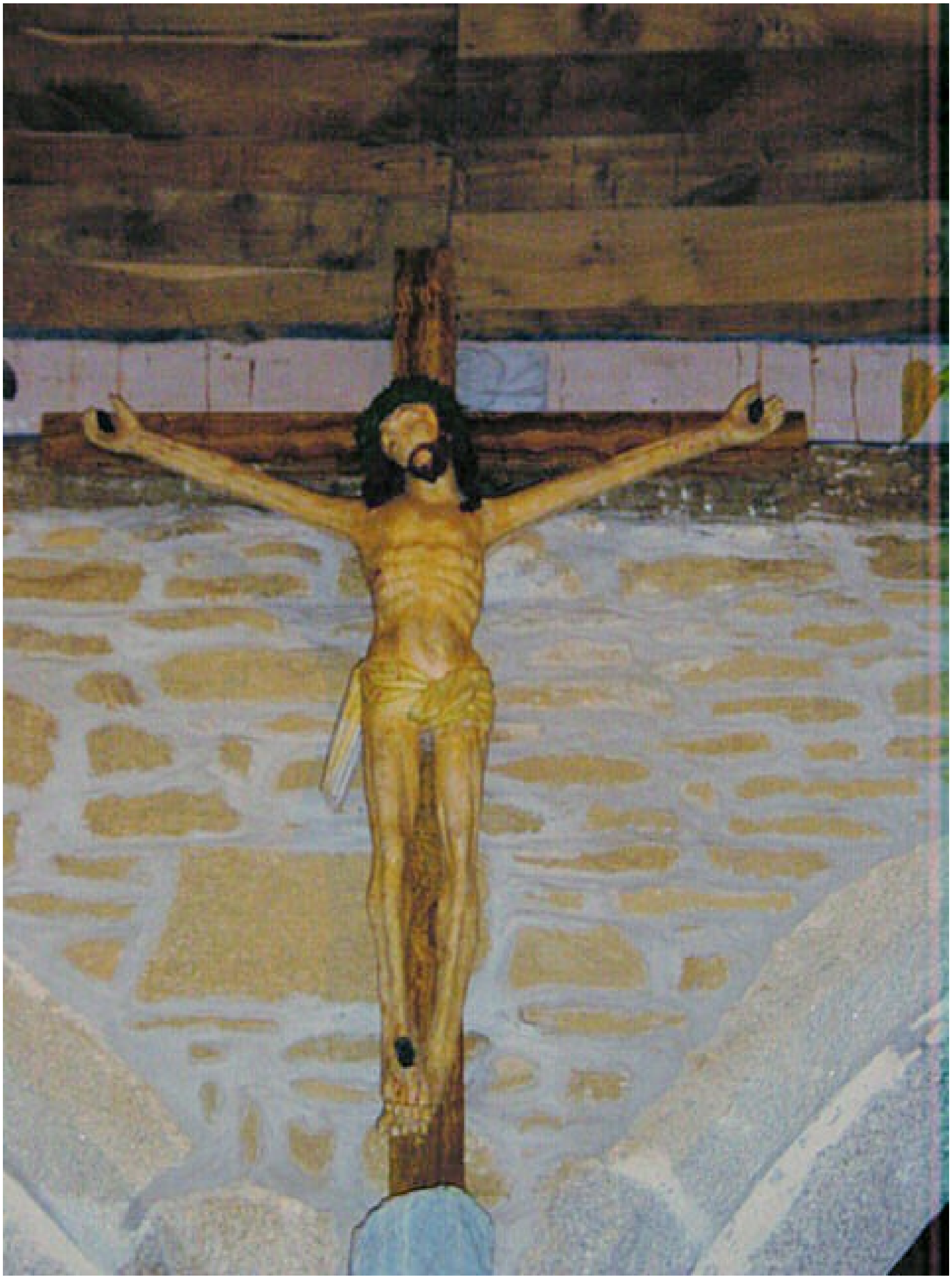
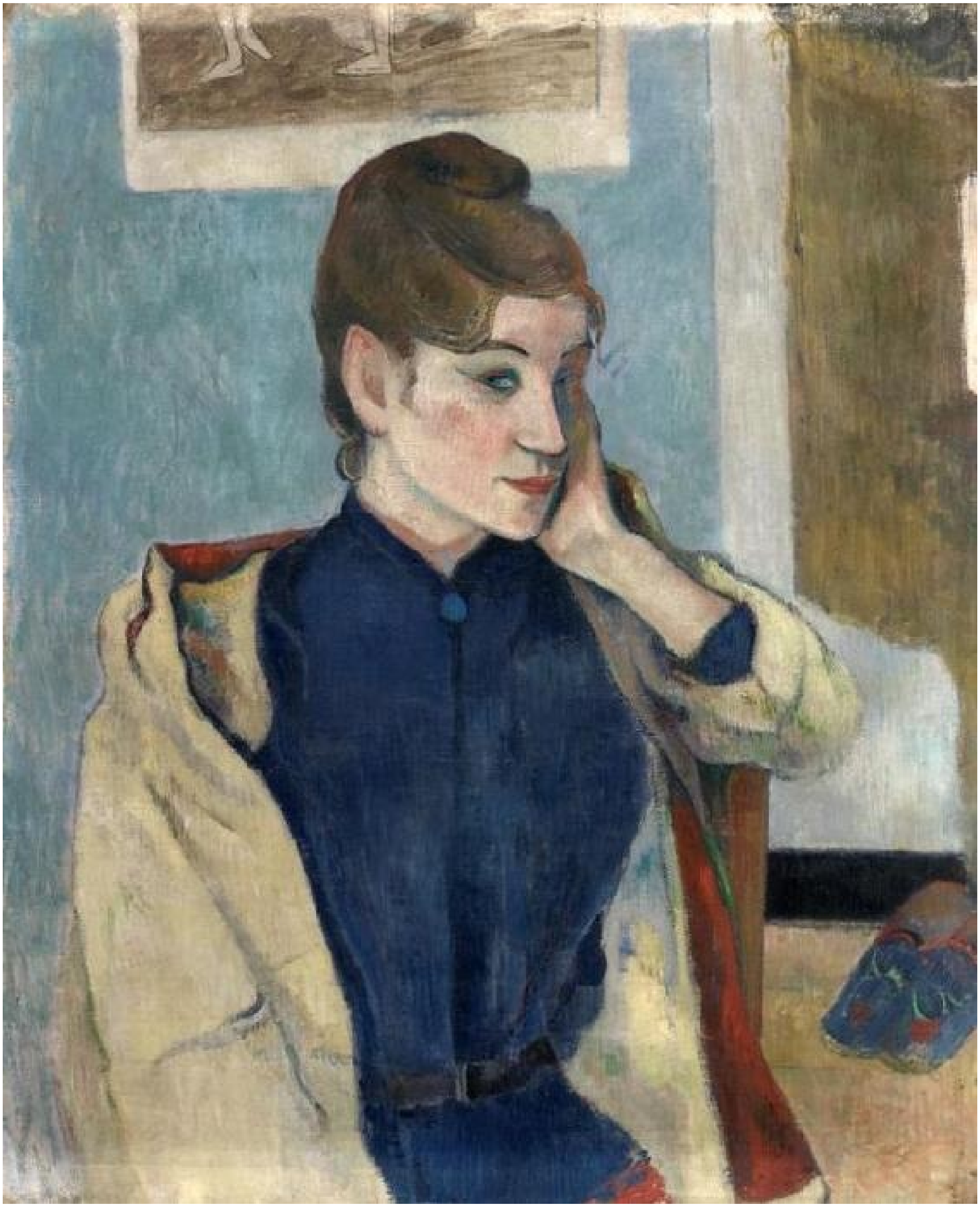


The Crucifix of Trémalo, Pont-Aven — a source of inspiration to Gauguin

Portrait of Madeleine Bernard, 1888



Portrait of Madeleine Bernard, 1888

THE LOSS OF VIRGINITY

While working in Paris in 1891, Gauguin became interested in Symbolism, which he introduced into several of his canvases. The unusual painting *The Loss of Virginity*, now held in the Chrysler Museum of Art, Norfolk, Virginia, portrays a Breton landscape, with a naked woman lying in the foreground. Featuring a blunt, schematic style, with broad, flat bands of bright colour, bounded by dark outlines, the avant-garde conventions of symbolism are easily detected in the work. A fox, a symbol of Hindu mythology suggesting lust, nestles tamely by the woman's head, as her left hand strokes the animal affectionately. In her right hand, a wilting red cyclamen connotes her loss of virginity. A wedding procession can be glimpsed in the background of the image, while several figures in Breton costumes approach the woman.

The Loss of Virginity was Gauguin's last painting before he left for Tahiti in April 1891. The model is thought to be the artist's twenty-year-old mistress, Juliette Huet, whom he left pregnant with his child when he sailed for French Polynesia. Inspiration for the nude figure has often been cited from Manet's *Olympia*, which had finally been bought by the French state close to that time.

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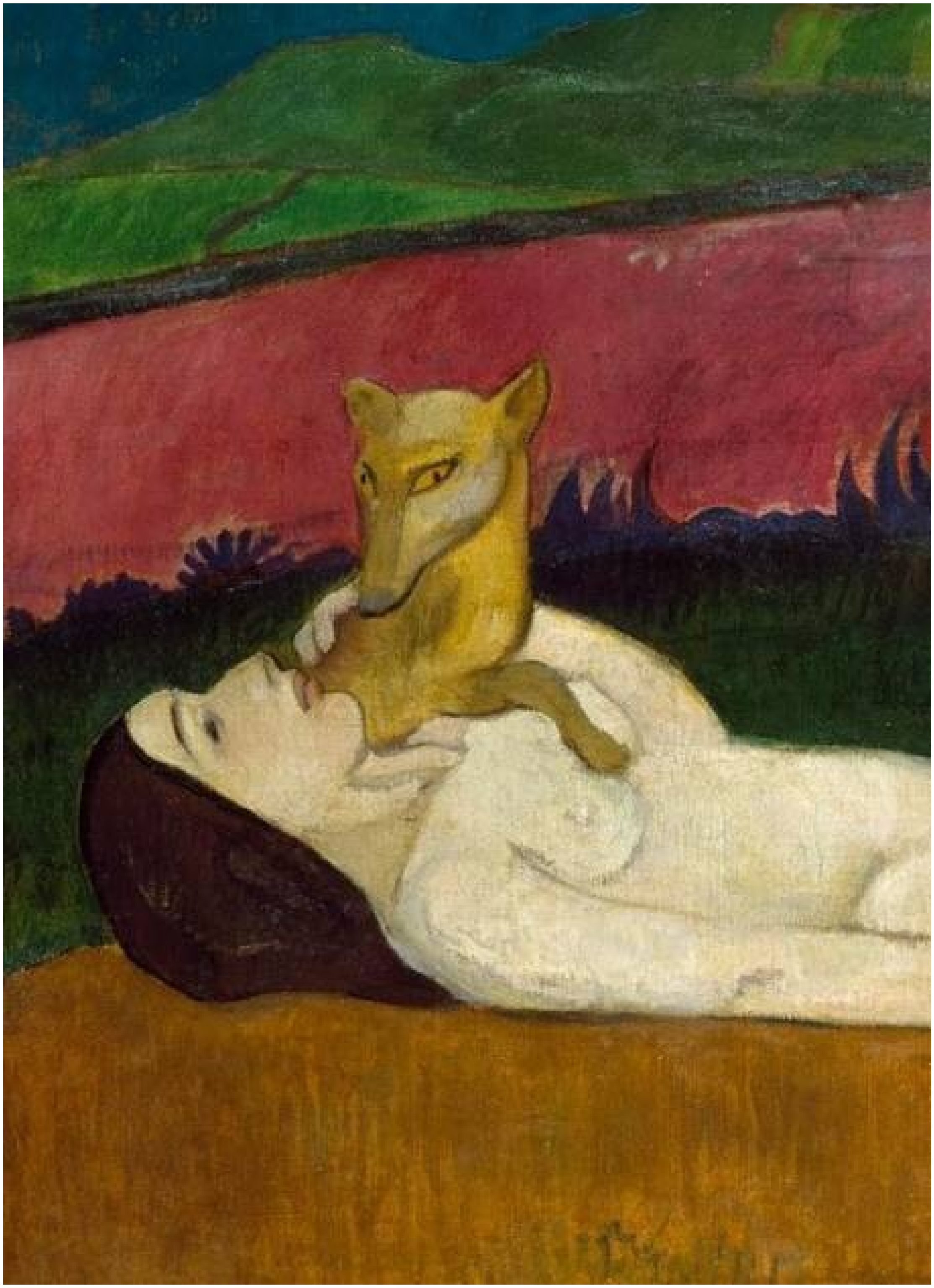

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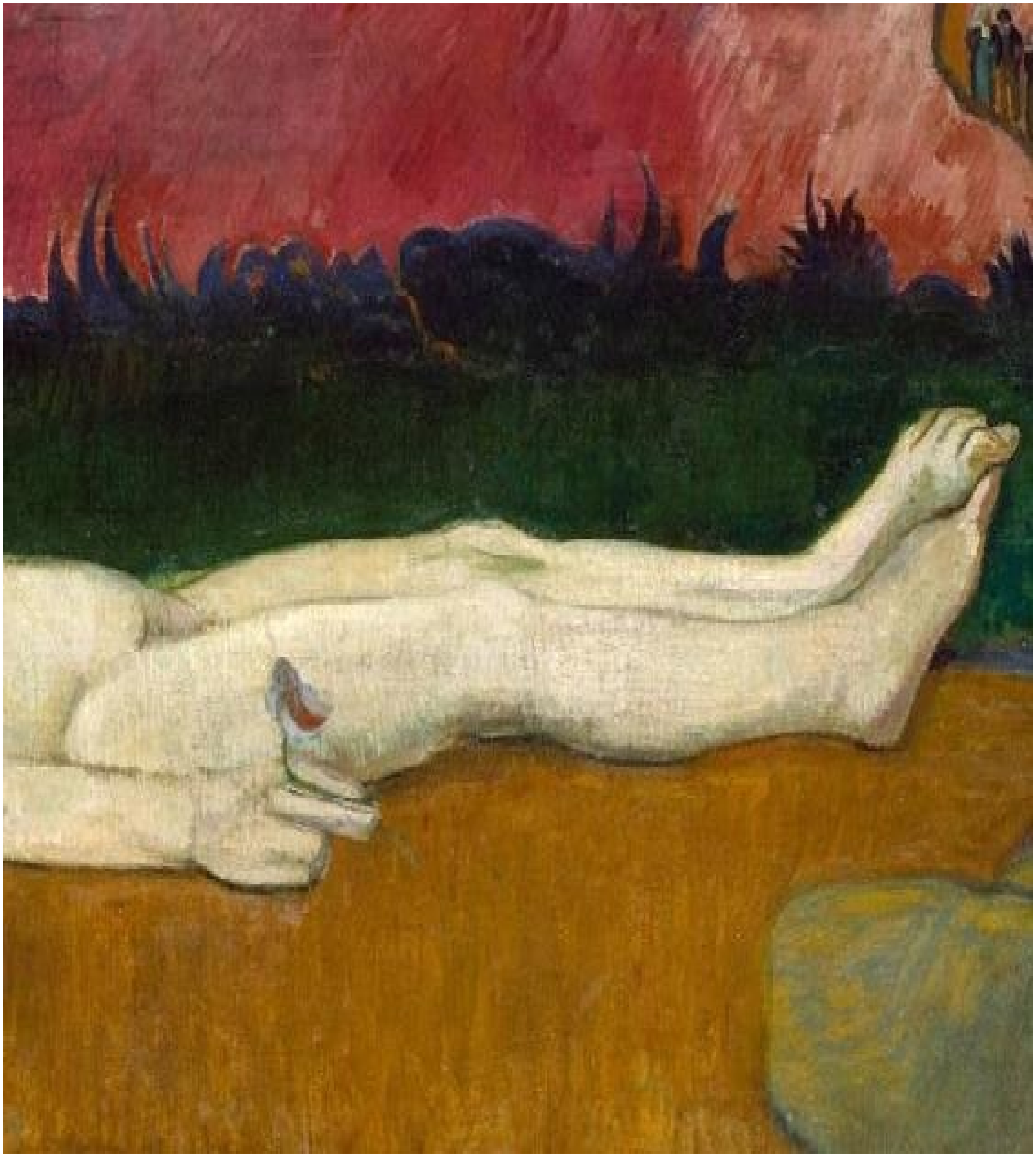

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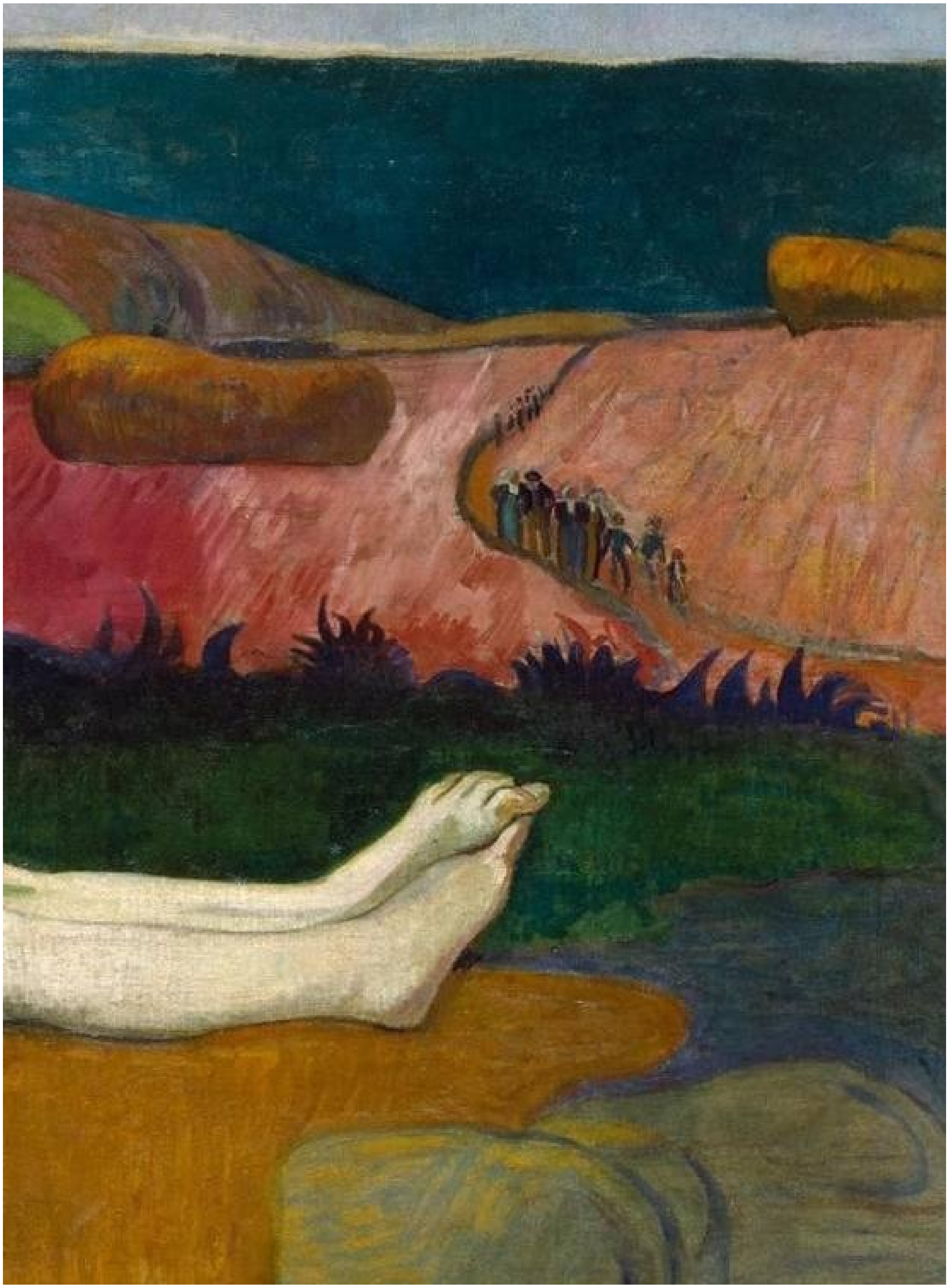

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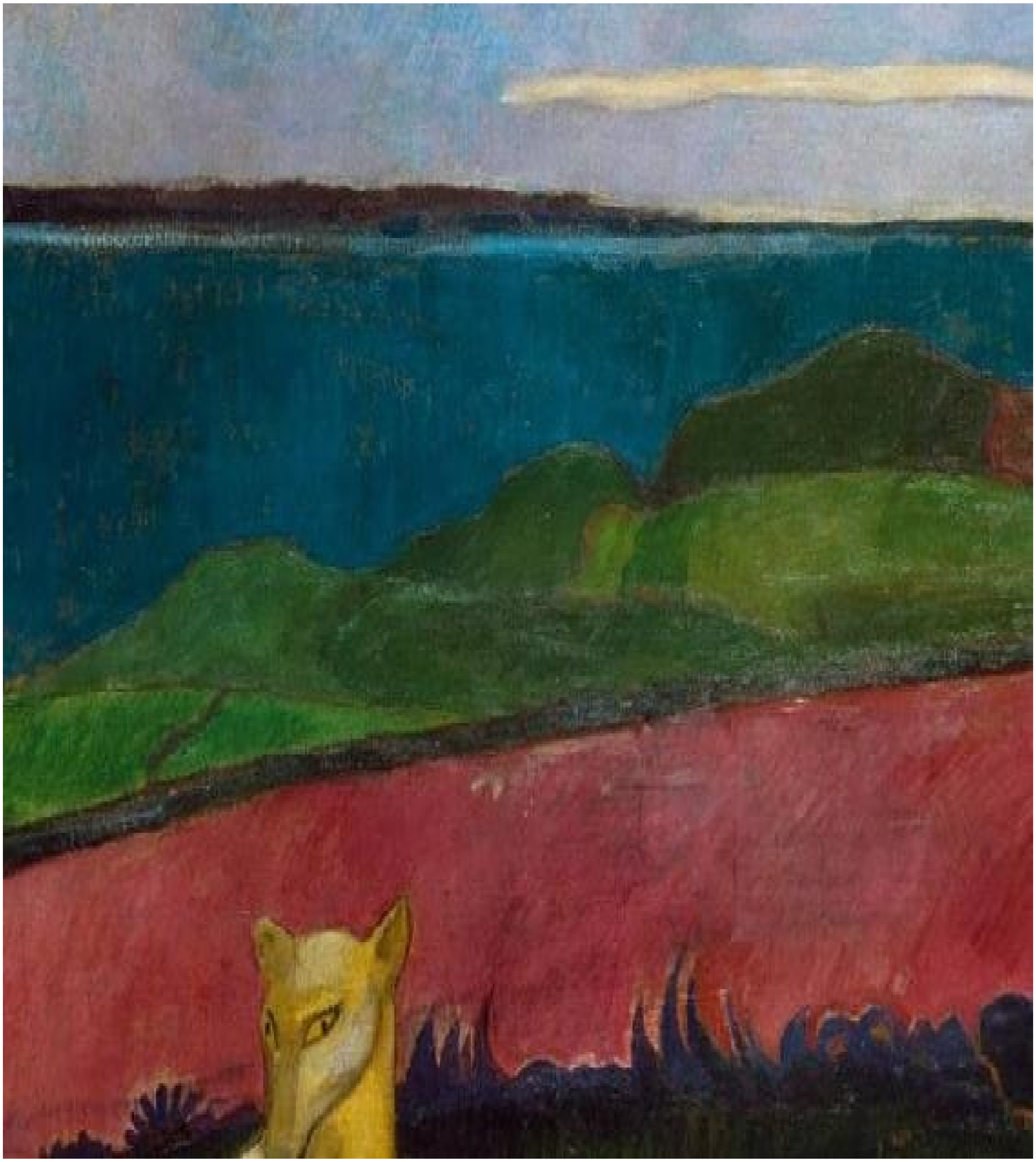

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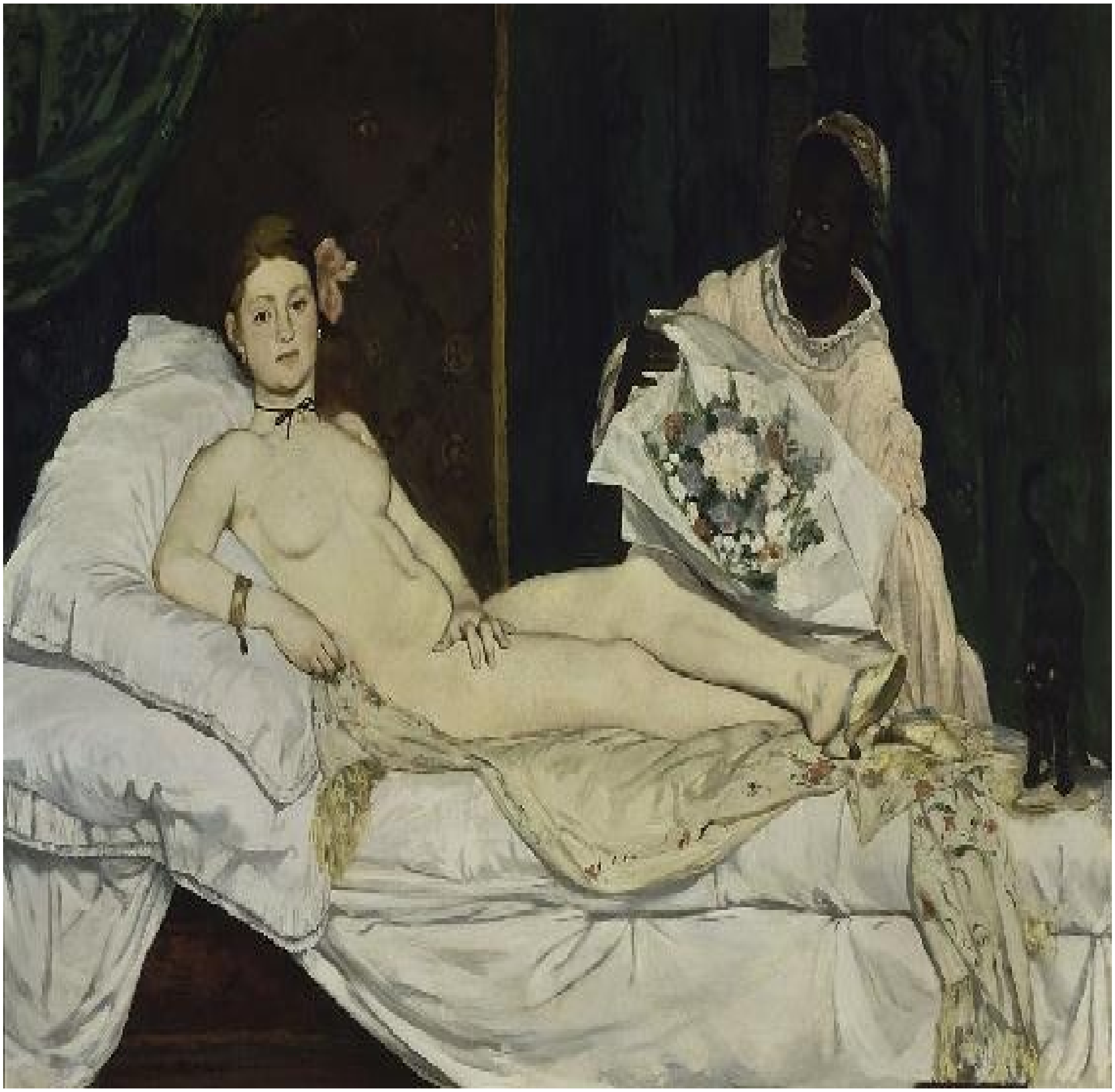


'Olympia' by Édouard Manet, 1863, Musée d'Orsay, Paris

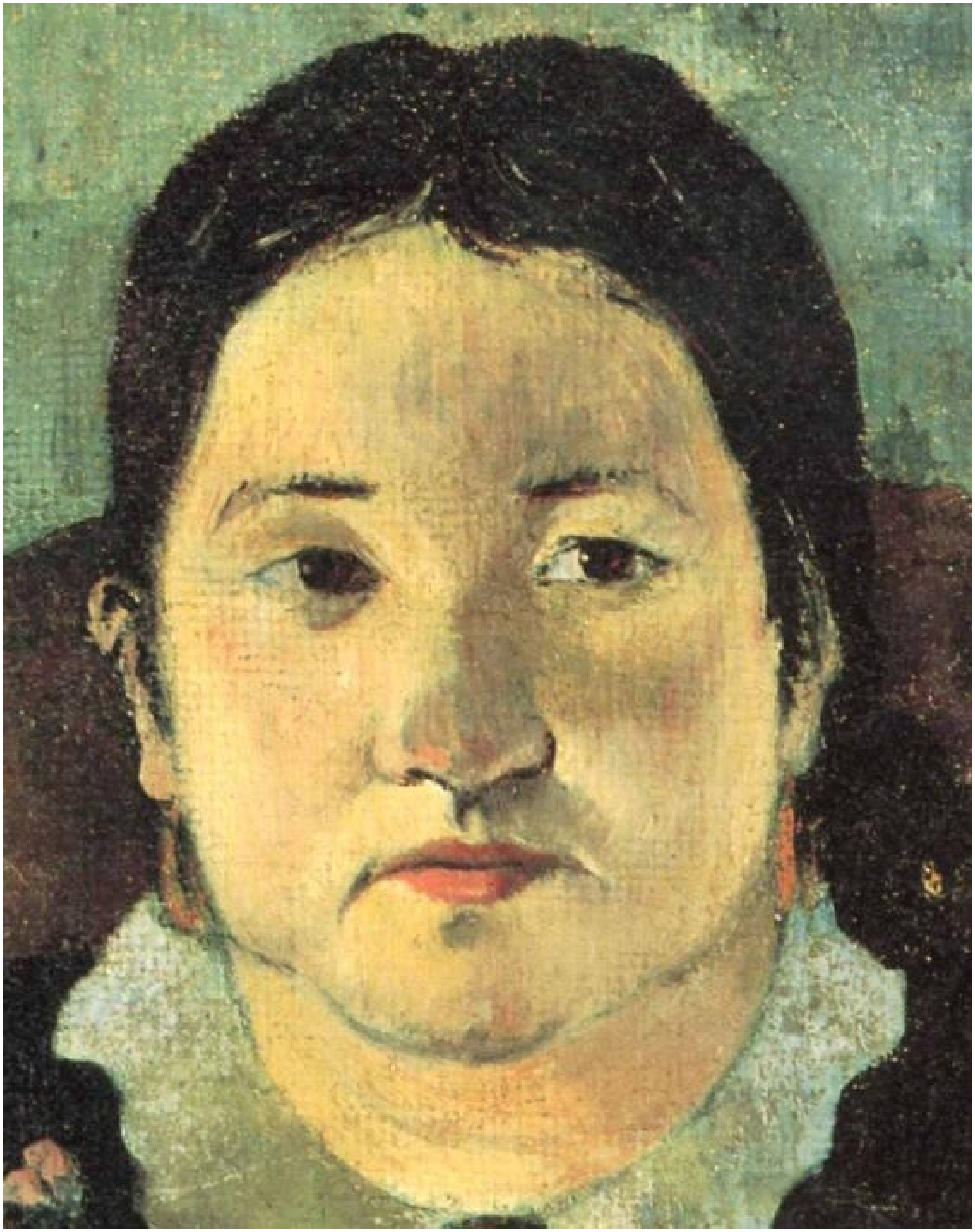
SUZANNE BAMBRIDGE

Throughout 1890 Gauguin had formulated a bold project of making an artistic pilgrimage to Tahiti, which he envisioned as a tropical paradise untouched by the worldly taint of nineteenth century Europe. After securing a very modest grant from the French government to fund his trip — which he incidentally chose to exaggerate to the locals on his arrival — he set about making his preparations to leave Europe.

After a successful auction of paintings in Paris at the Hôtel Drouot in February 1891, along with other events such as a banquet and a benefit concert, he had raised enough funds to purchase his tickets. The auction had been greatly helped by a flattering review from Octave Mirbeau, courted by Gauguin through Camille Pissarro. After visiting his wife and children in Copenhagen, for what turned out to be the last time, Gauguin set sail for Tahiti on 1 April 1891, promising to return a rich man and make a fresh start. His avowed intention was to escape European civilisation and “everything that is artificial and conventional”. Nonetheless, he still took with him a collection of visual stimuli in the form of photographs, drawings and prints.

The artist spent the first three months in Papeete, the colony’s capital, which he was disappointed to see had already been decidedly influenced by French and European culture. His vision of a primitive idyll was instead a ramshackle city with old world pretensions. The residents at first were cautious how to treat the flamboyantly dressed artist, not entirely sure how official his visit was. Some feared he was in fact sent to spy upon their actions. Gauguin was unable to afford Papeete’s pleasure-seeking life-style and the following early portrait, now housed in Brussels’ Royal Museums of Fine Arts, was speedily completed to earn much needed cash.

Suzanne Teriimarama Bambridge (1844-1911) was the daughter of Thomas Bambridge, the first representative of the Bambridge family in Tahiti, and his wife Maraea O’Connor. She was of English origin by her father, who was born in London in 1801, and of Irish origin by her mother. Suzanne was a leading member of the Tahitian high society and her portrait was at first a promising commission for the artist to secure. Sadly, it was not well-received by the sitter.



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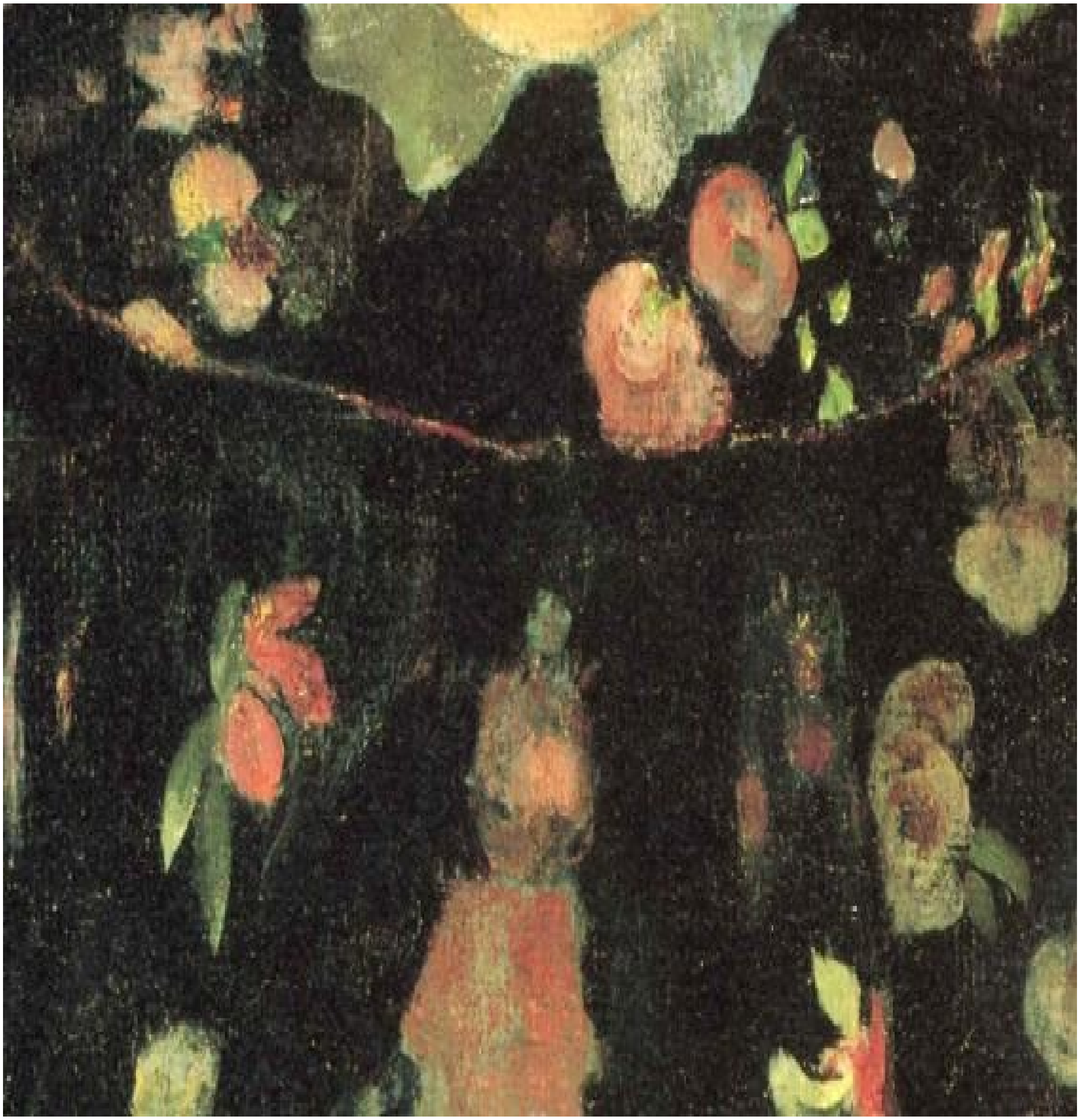

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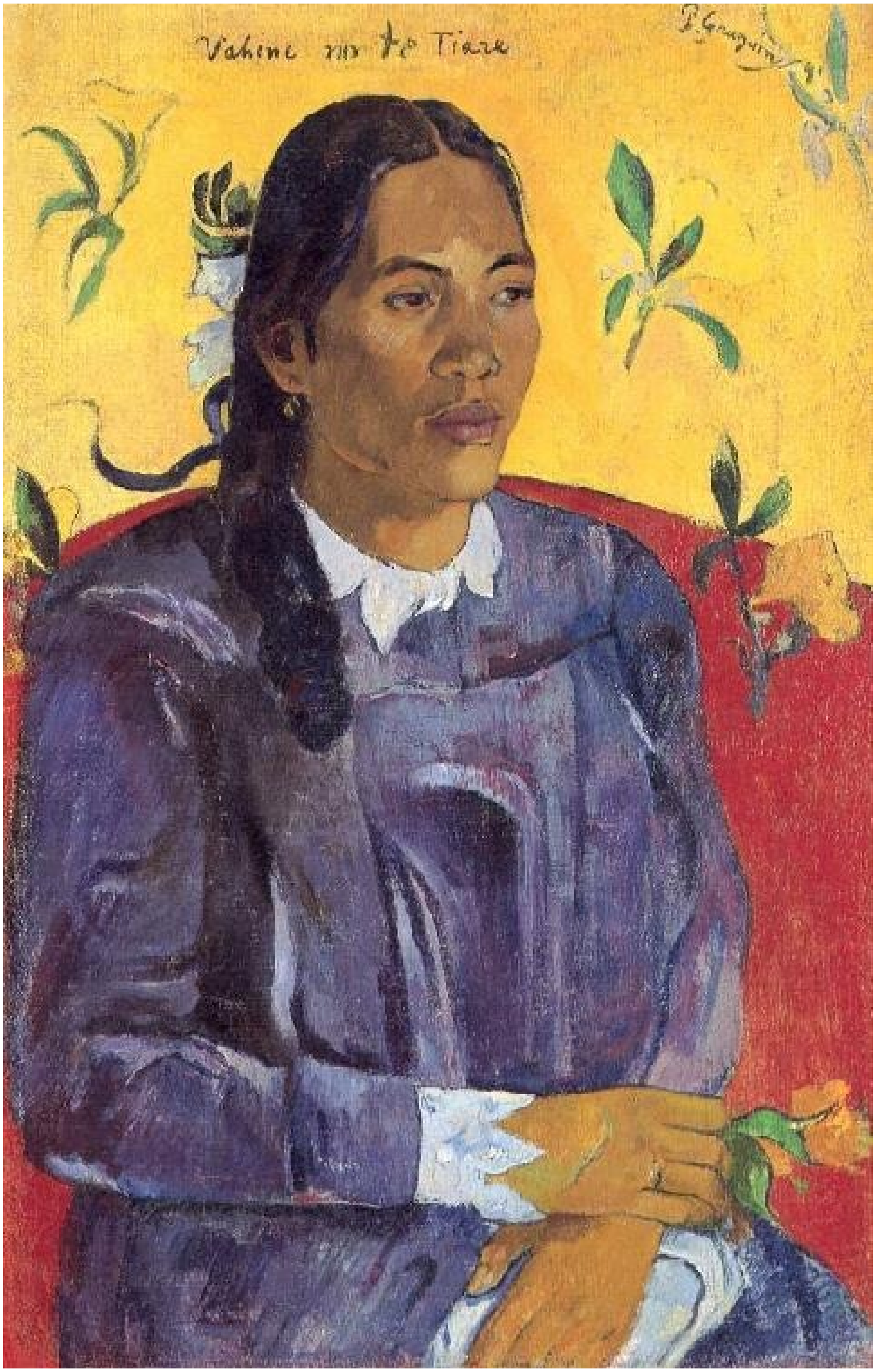
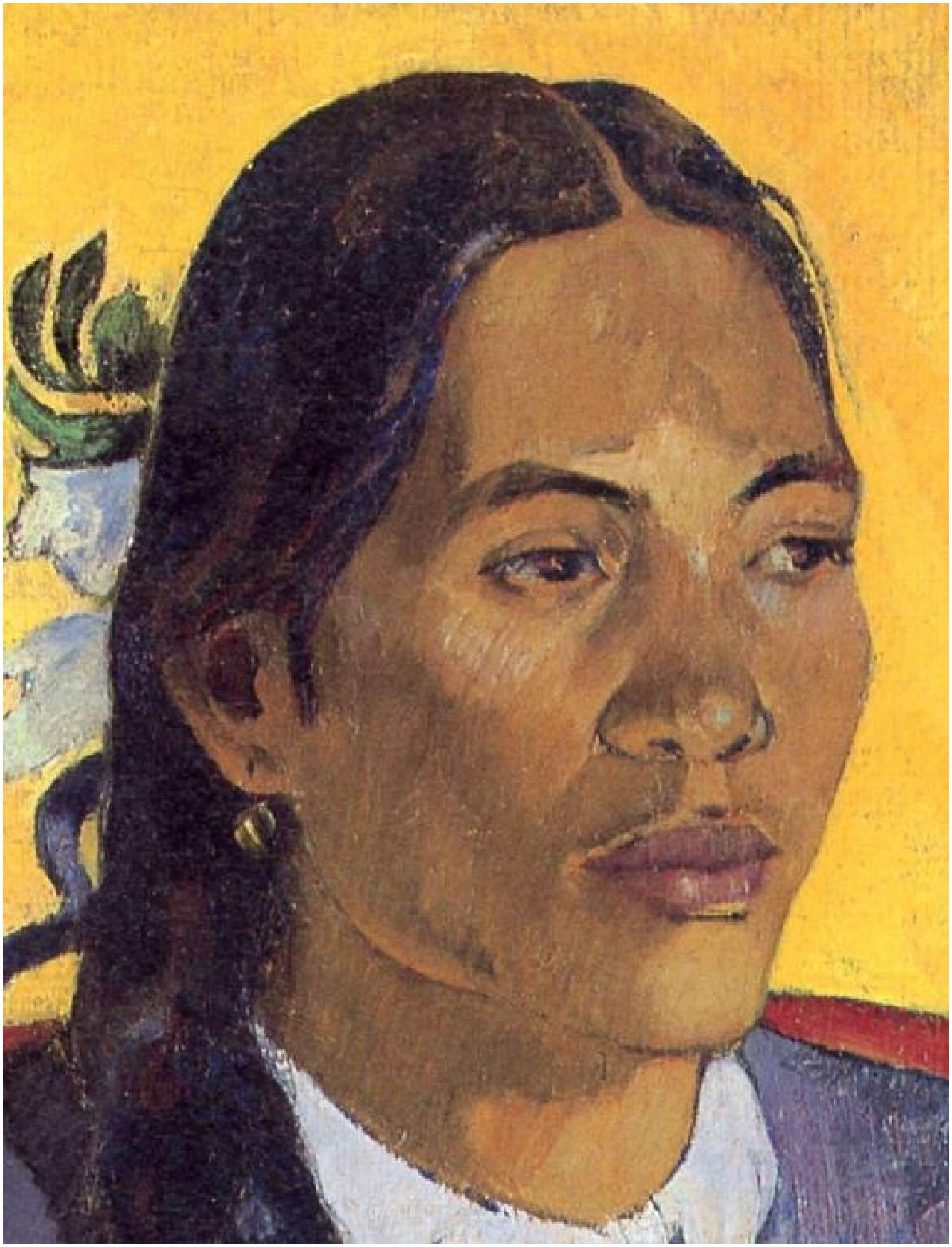
WOMAN WITH A FLOWER

Following his disappointment in Papeete, the colonised capital, Gauguin decided in September to move to Mataiea, 28 miles from the centre, where he painted *Woman with a Flower* (*Vahine No Te Tiare),* now held in the Baltimore Museum of Art, his first major Tahitian portrait. The model was apparently so overcome at sitting for the artist that she insisted on wearing her best outfit of clothing, usually reserved for Sundays. The dress reveals the effects of European colonisation on the Tahitians, as women were gradually abandoning the traditional *pareo* (a rectangular cloth tied around the waist and worn as a skirt) in favour of the less revealing Westernised dresses, which the Christian missionaries encouraged the local women to wear. In spite of his best efforts of capturing an image of the exotic Tahitian, once again Gauguin had been thwarted in his intention.

Along with the striking use of van Gogh-esque yellow, the canvas is also notable for the care with which Gauguin delineates Polynesian features. He sent the painting to his patron George-Daniel de Monfreid, a friend of Schuffenecker, who was to become the artist’s devoted champion in Tahiti. By late summer 1892, *Vahine No Te Tiare* was being displayed at Goupil’s gallery in Paris. Art historian Nancy Mowll Mathews believes that Gauguin’s encounter with exotic sensuality in Tahiti, so evident in the painting, was by far the most important aspect of his sojourn there.


Vahine no te Tiare
P Gauguin 91



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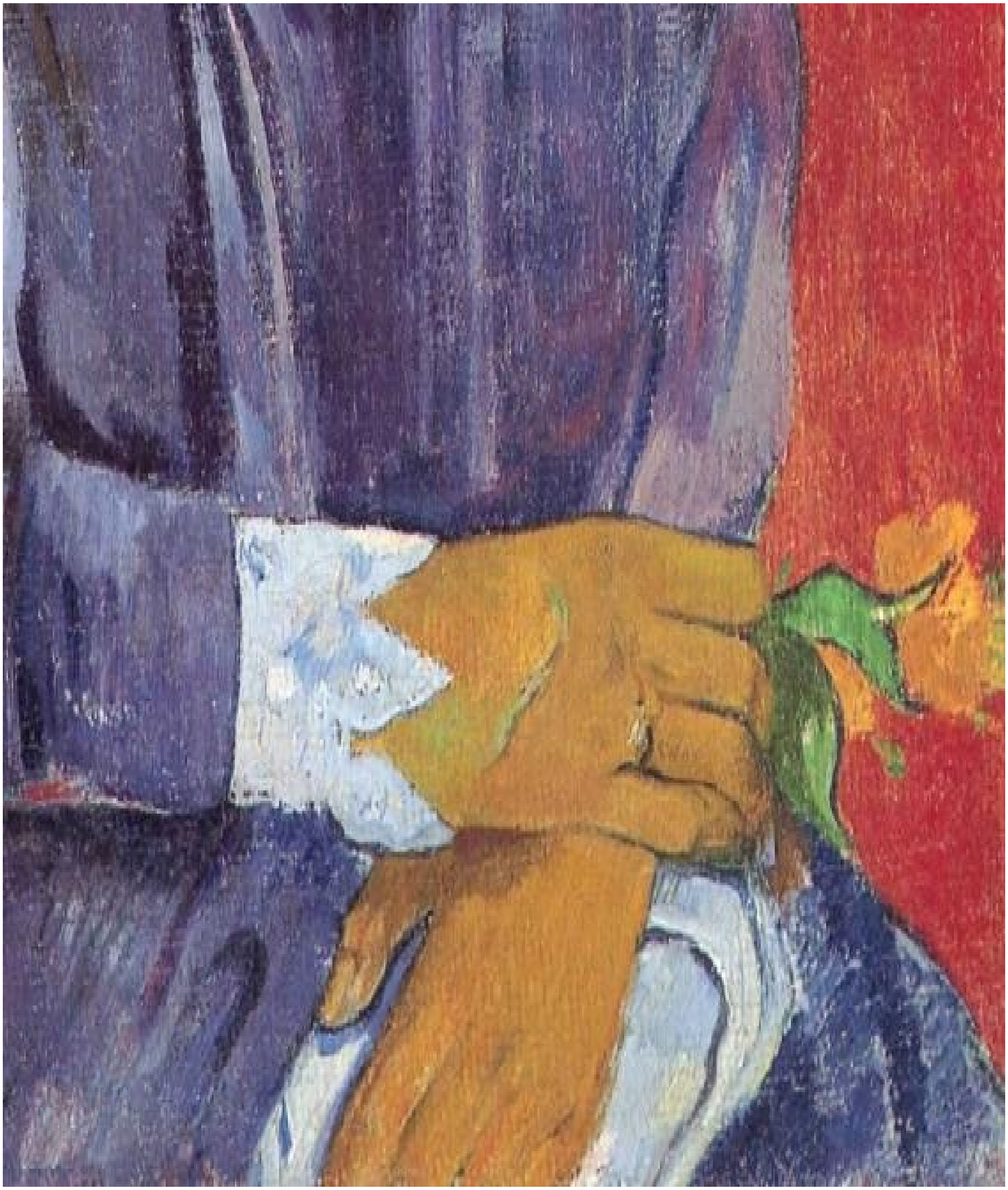

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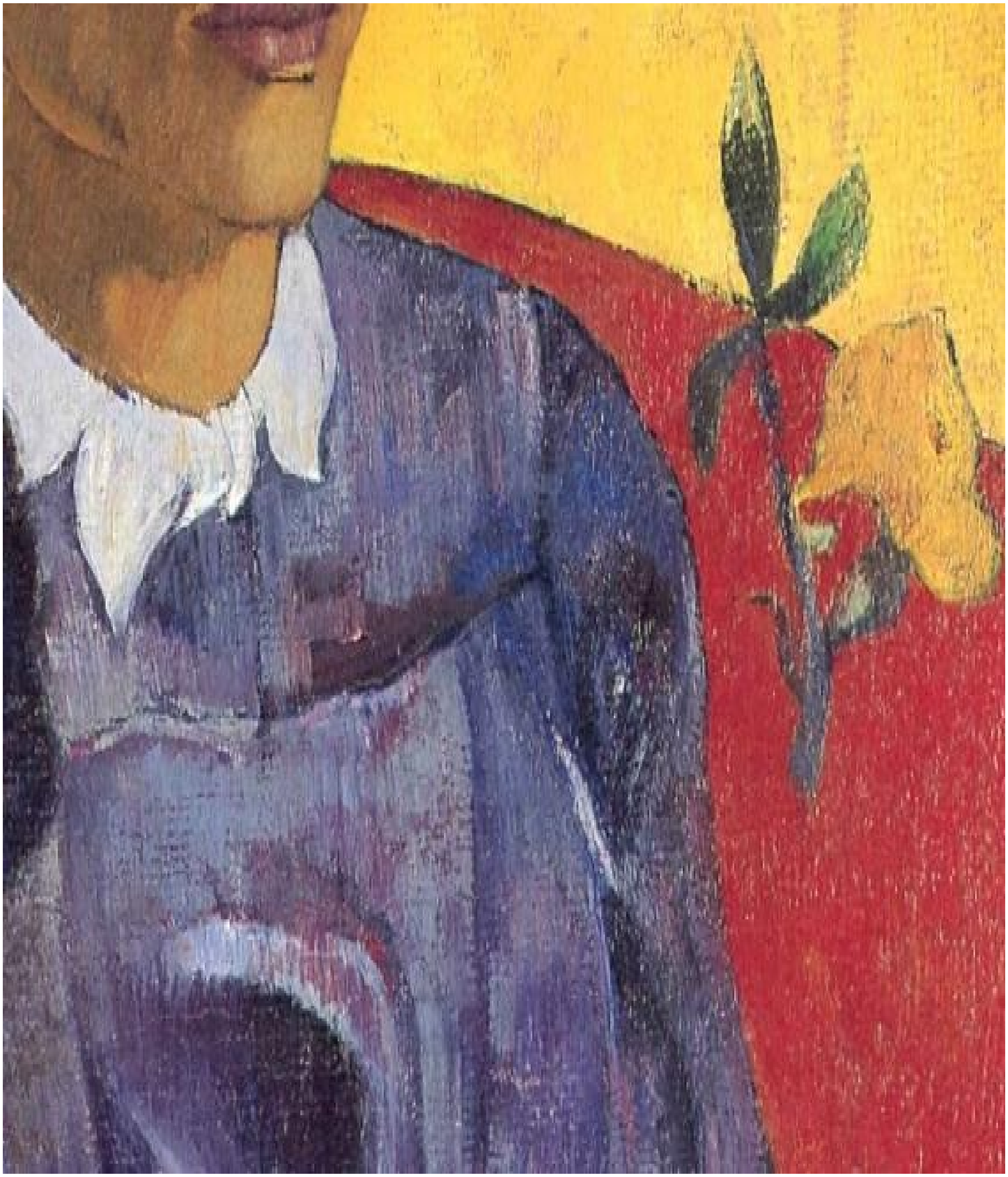
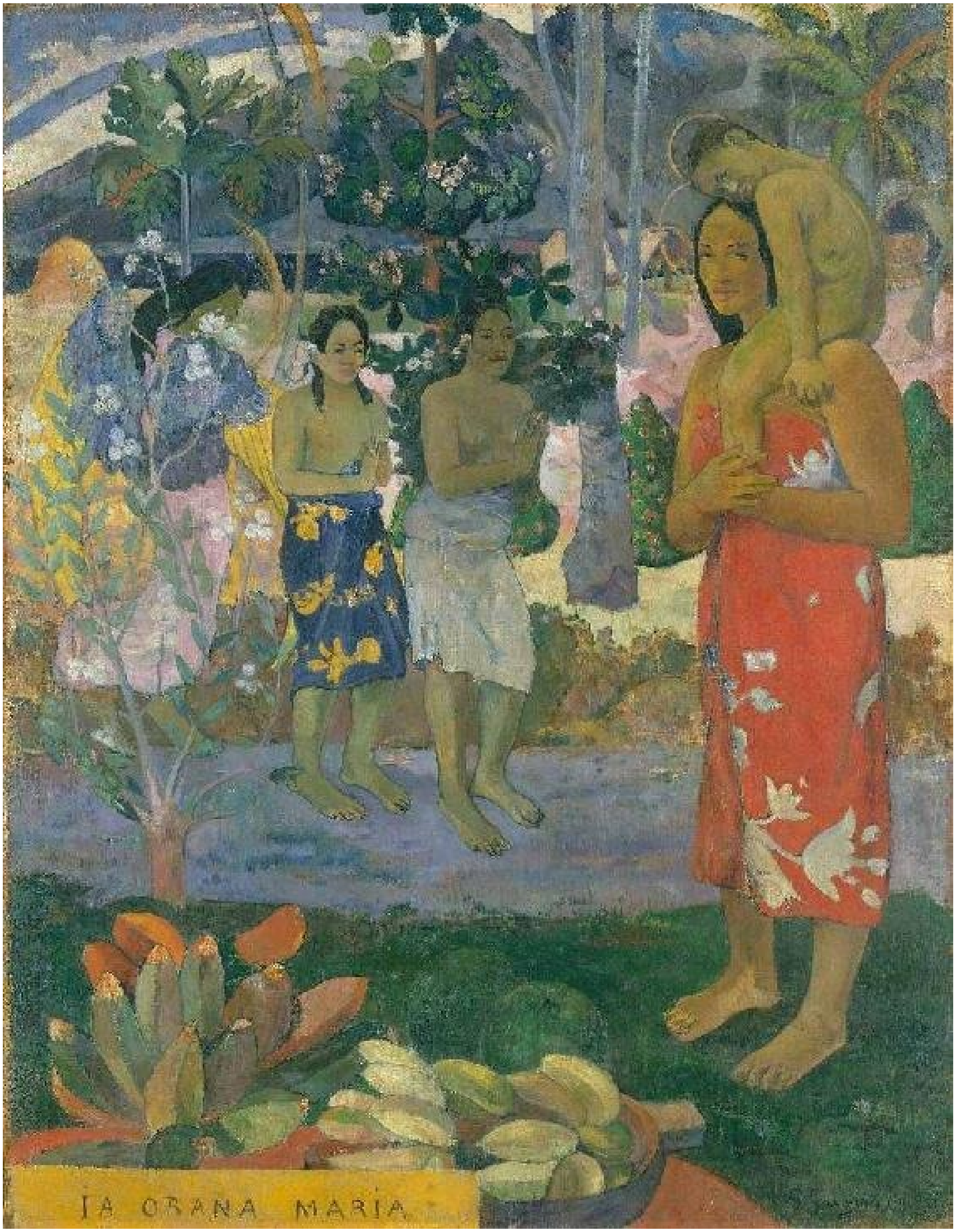


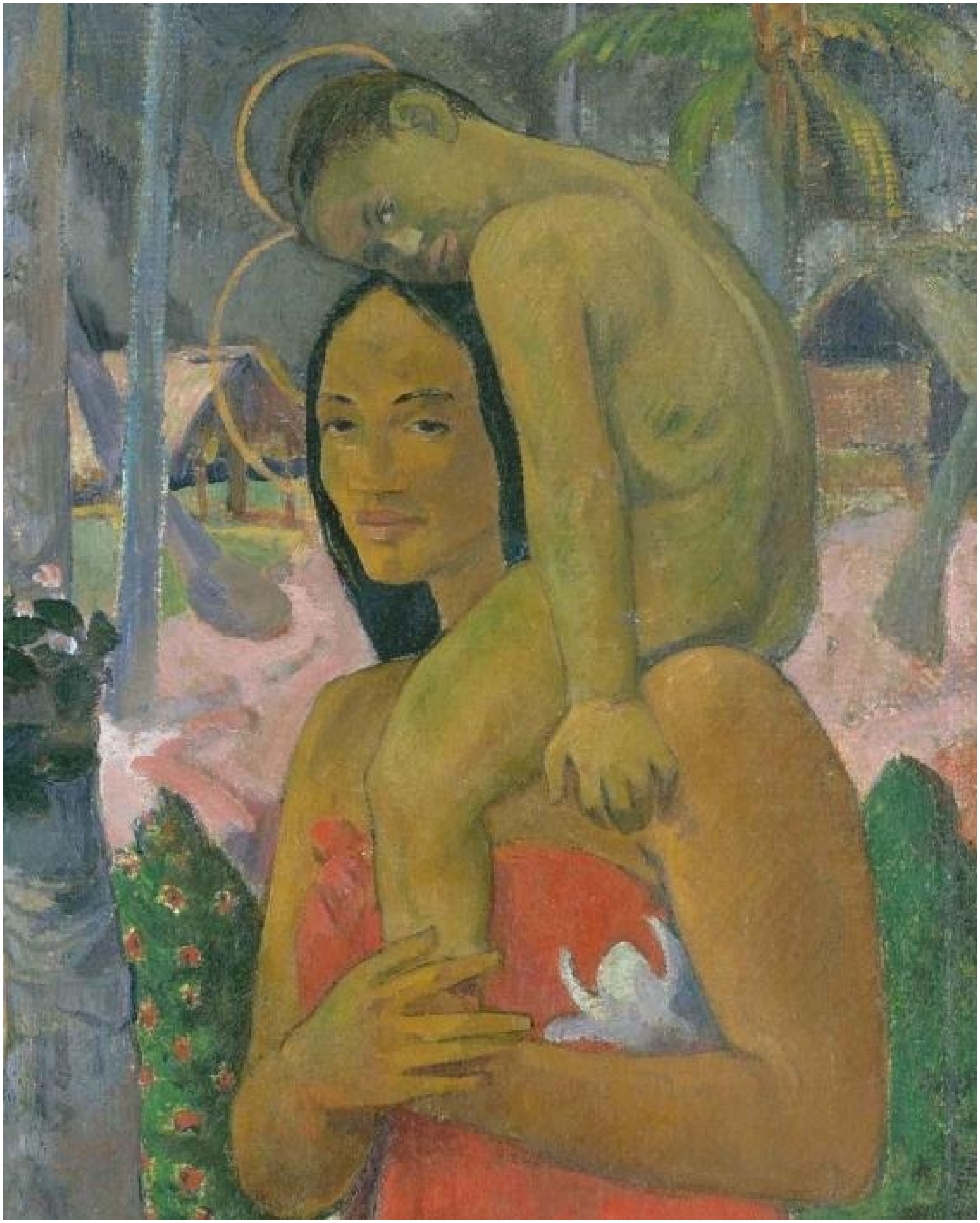
Detail

HAIL MARY

Before embarking on a series of pictures inspired by Polynesian religious beliefs, Gauguin created this captivating canvas, titled *Ia Orana Maria*, now generally regarded as his first major Tahitian canvas. It embraces the Christian theme of ‘Hail Mary’, which the artist described in a letter of March 1892: “An angel with yellow wings reveals Mary and Jesus, both Tahitians, to two Tahitian women, nudes dressed in *pareus*, a sort of cotton cloth printed with flowers that can be draped from the waist. Very sombre, mountainous background and flowering trees… a dark violet path and an emerald green foreground, with bananas on the left. I’m rather happy with it.” The composition was largely inspired by a photograph he owned of a bas-relief of a Javanese temple of Borobudur.

Many of Gauguin’s Tahitian paintings are now notable for presenting the lushness and mysterious splendour of his new island home. Yet, they seldom portrayed precise representations of Tahitian life, but rather concerned reinterpretations of objects and persons taken out of their normal settings, as was the case with several of his paintings completed in Brittany. Once again in *Ia Orana Maria*, Gauguin reprises the theme of profound religious faith and its effect on an apparently simple people — a subject that had dominated some of his most important Breton works. The fusion of Christian iconography and Tahitian subject matter, juxtaposed with the imagery of the Javanese temple of Borobudur, evoke a hypnotic and magical aura. The relaxed but penetrating gaze of the Tahitian woman to the right holds our attention, as we feel we are pulled into the eerie mystery of the scene.


IA ORANA MARIA



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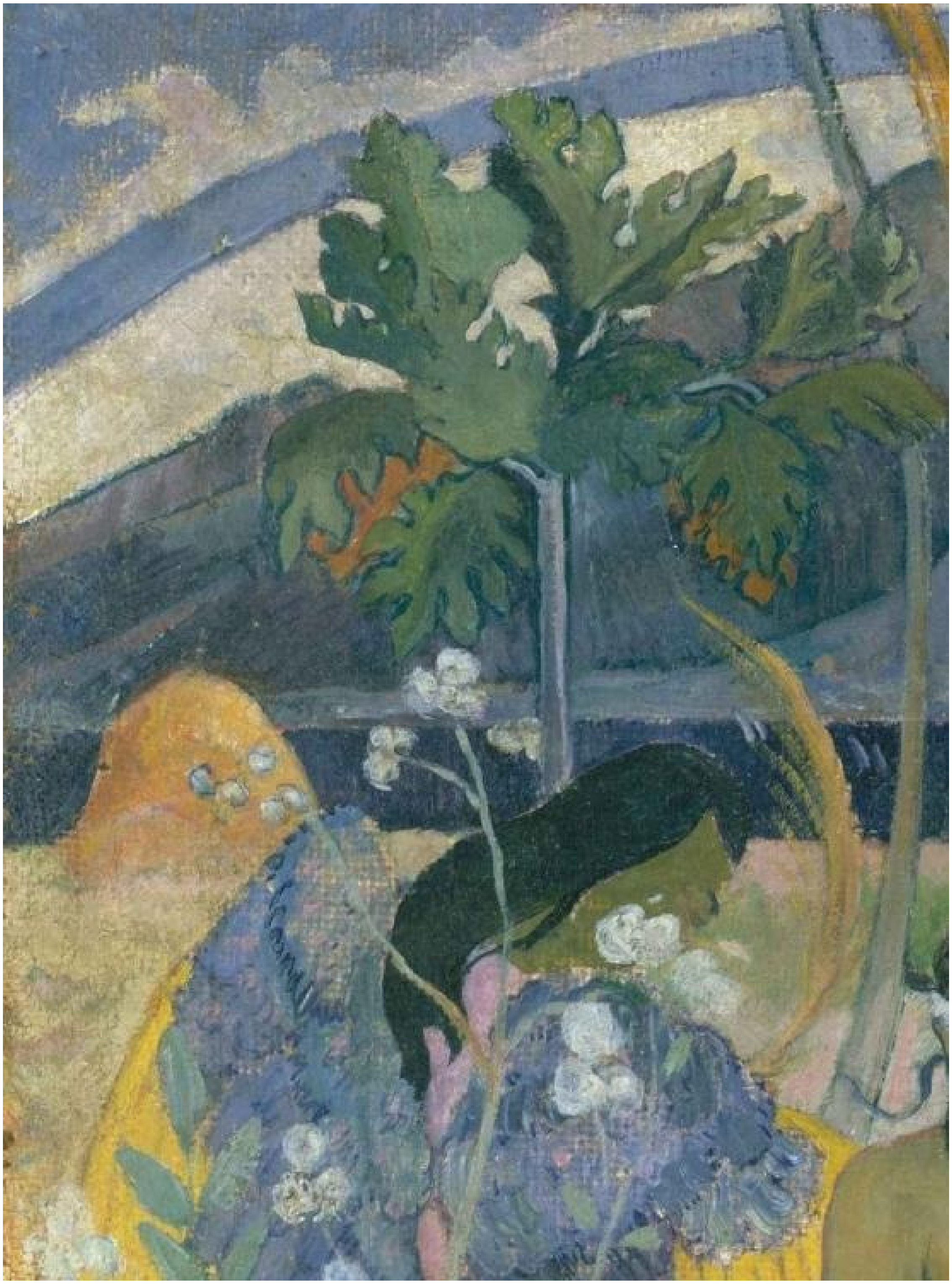

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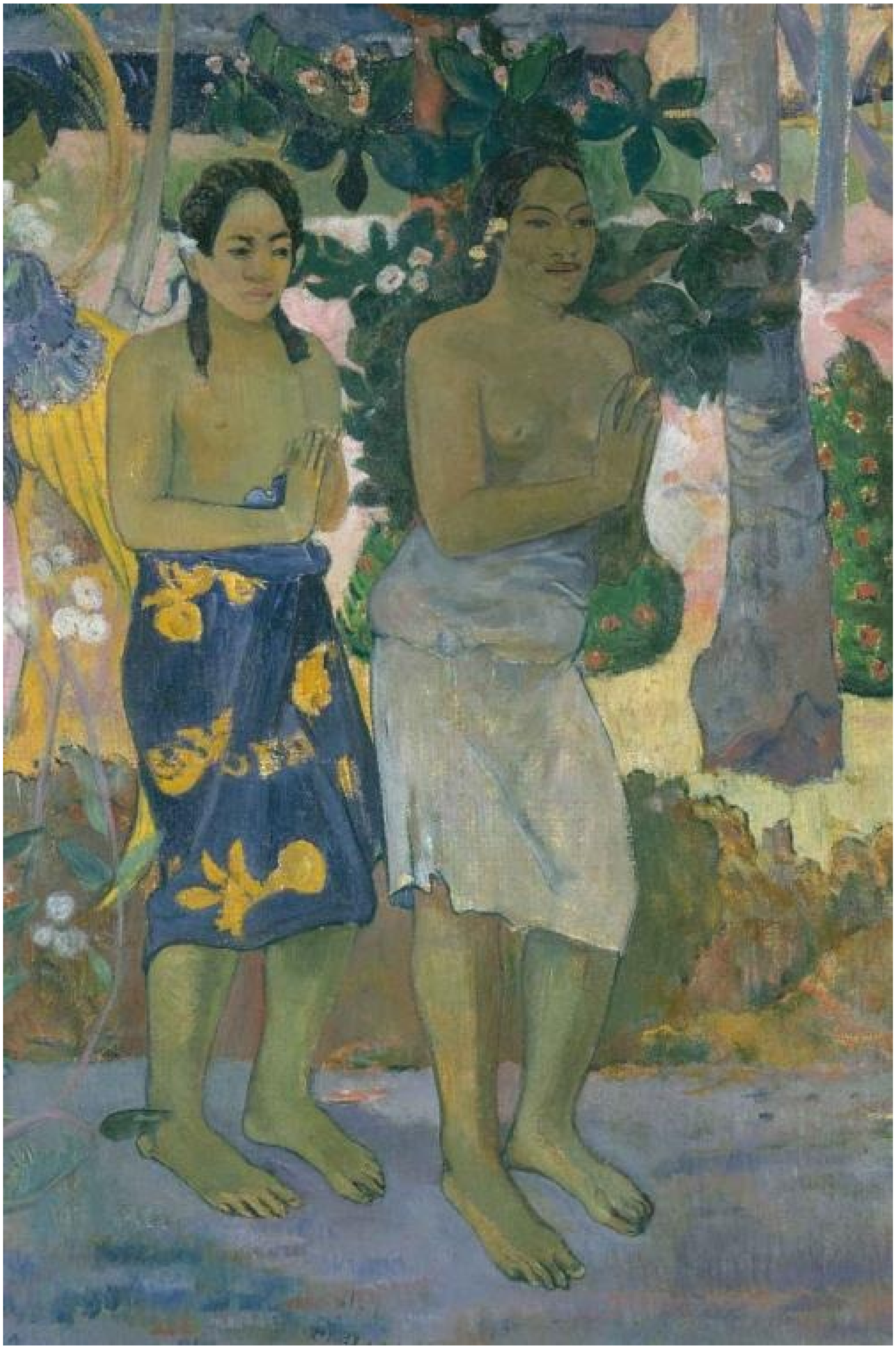

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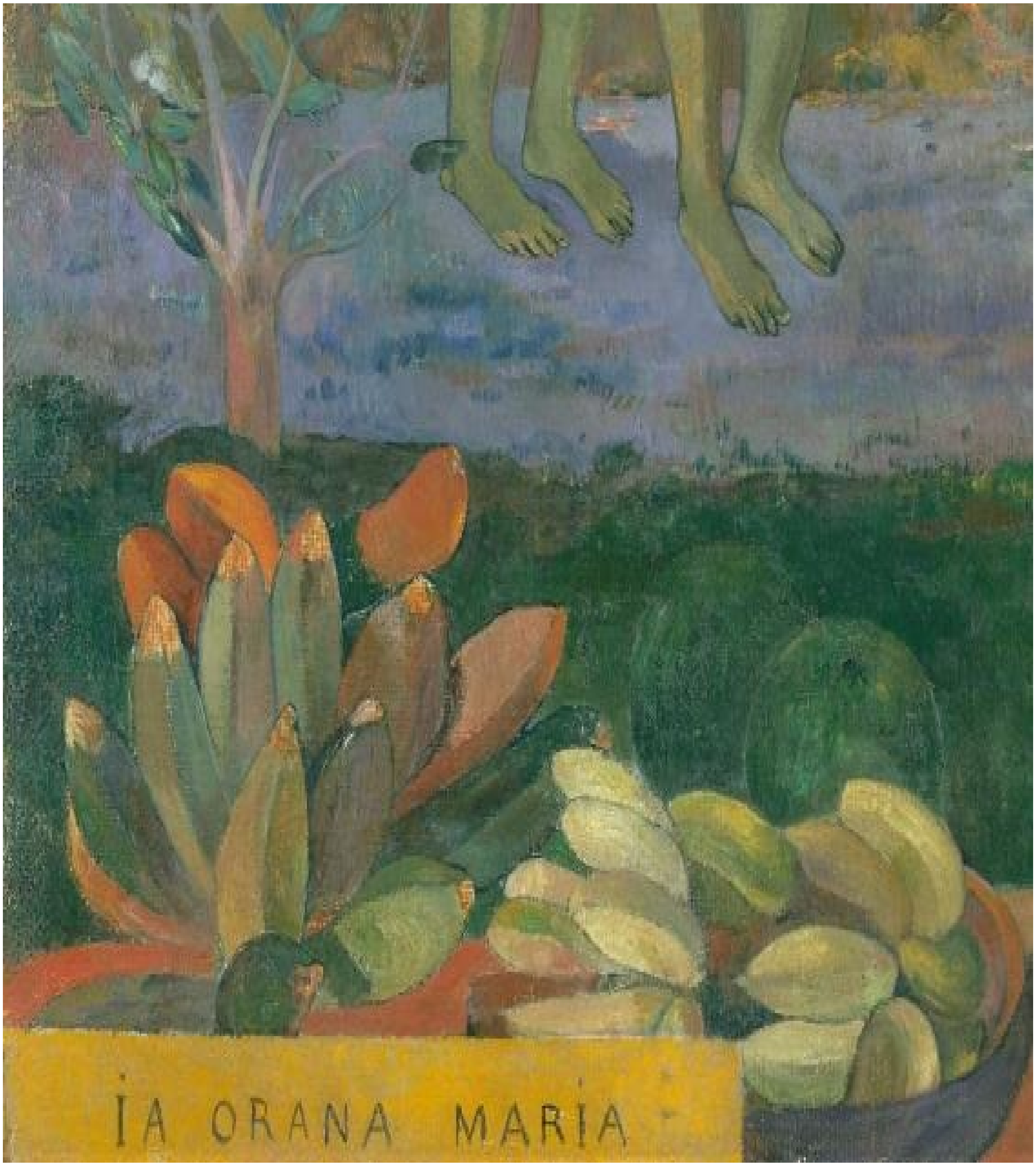
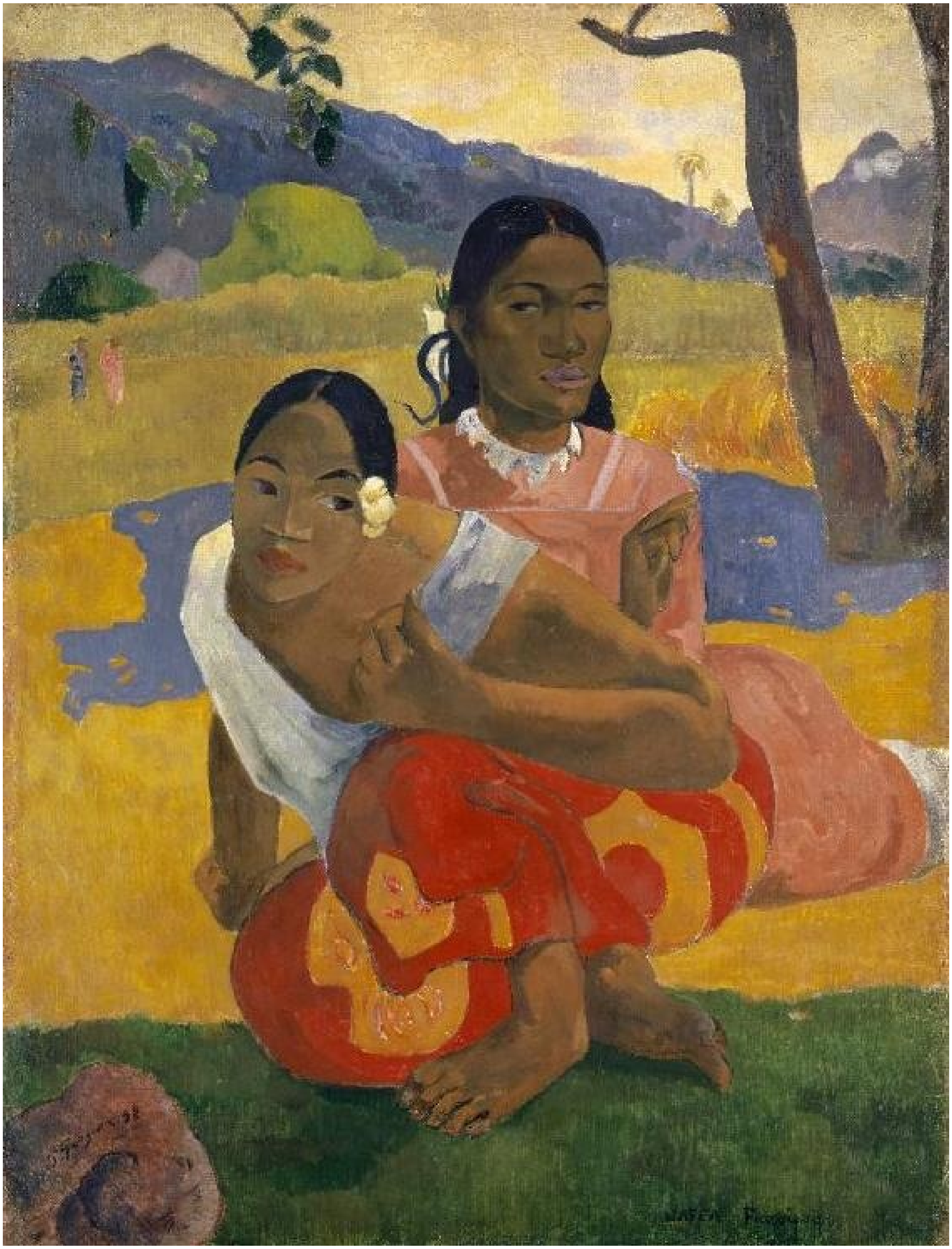


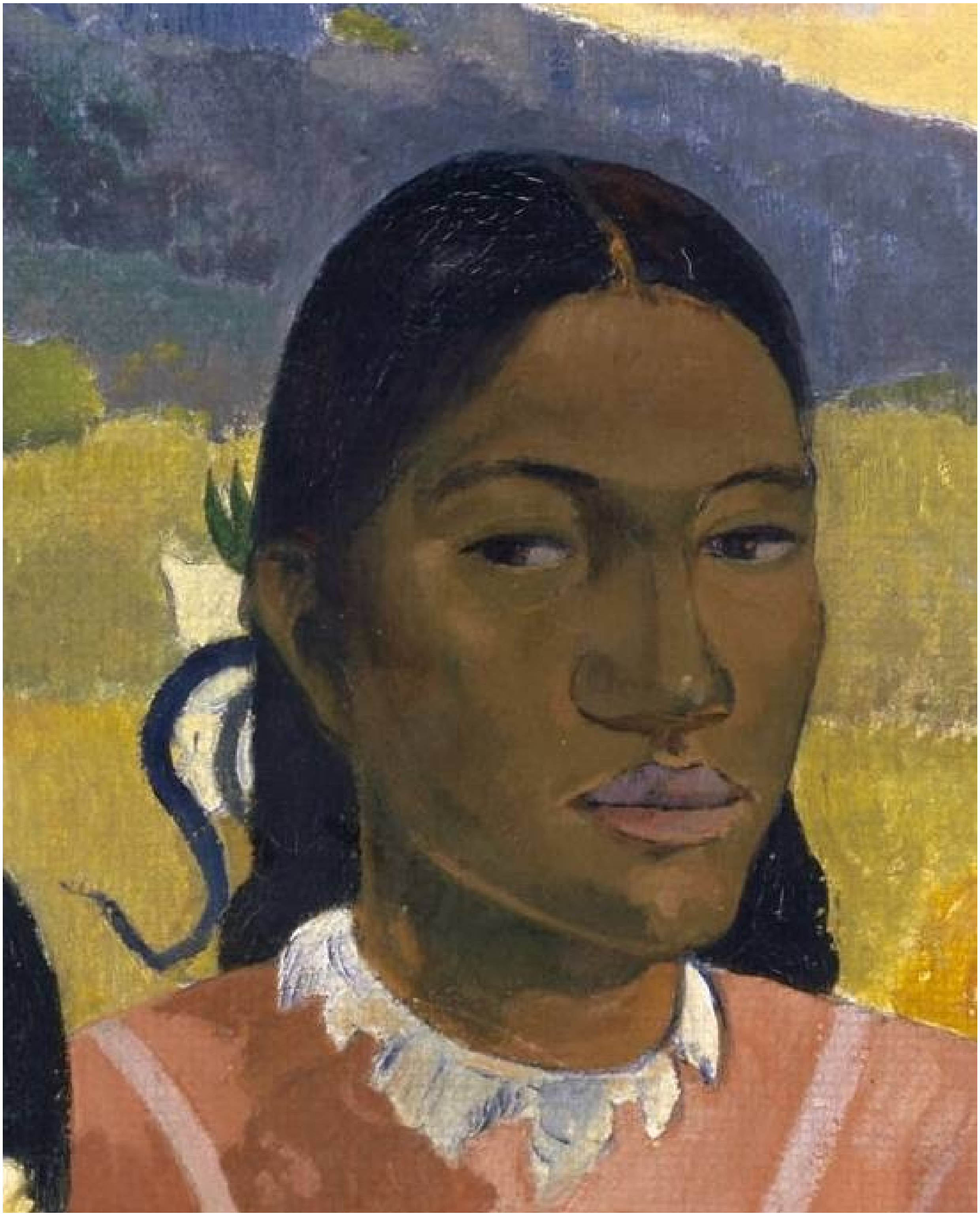
Detail

WHEN WILL YOU MARRY?

Gauguin included this painting in an exhibition he mounted at Durand-Ruel’s gallery back in Paris in 1893, giving it the exorbitant price of 1500 francs — higher than almost any other work included in the show, revealing the importance he attached to it. The artist felt that the painting’s exoticism would appeal to the Parisian market and his use of an inscription bearing the title indicates his knowledge of his audience. The question of ‘When will You Marry?’ appears to be asked by the woman in the pink dress in the background, while her companion’s desire to find a husband is echoed by the flower she wears behind her ear. There was much interest in Tahitian marriages in Paris at that time due to an autobiographical novel by Pierre Loti. *Le Mariage de Loti*, the author’s second novel, was the first to win him great fame and a wide following. It describes Loti’s romantic liaison with an exotic Tahitian girl named Rarahu, which later became the basis for the 1883 opera *Lakmé* by Léo Delibes. Gauguin’s inclusion of the theme of Tahitian marriage was a clear attempt to appeal to an audience that would have recognised the popular contemporary subject. We know that Gauguin himself had read the novel, which helped shape contemporary Western perceptions about the languorous Tahitian women.

When Will You Marry? (1892) was on loan to the Kunstmuseum in Basel, Switzerland for nearly a half-century, until it was sold privately by the family of Rudolf Staechelin to Sheikha Al-Mayassa bint Hamad Al-Thani, in February 2015 for approximately $300 million, the highest price ever paid for a work of art at that time.





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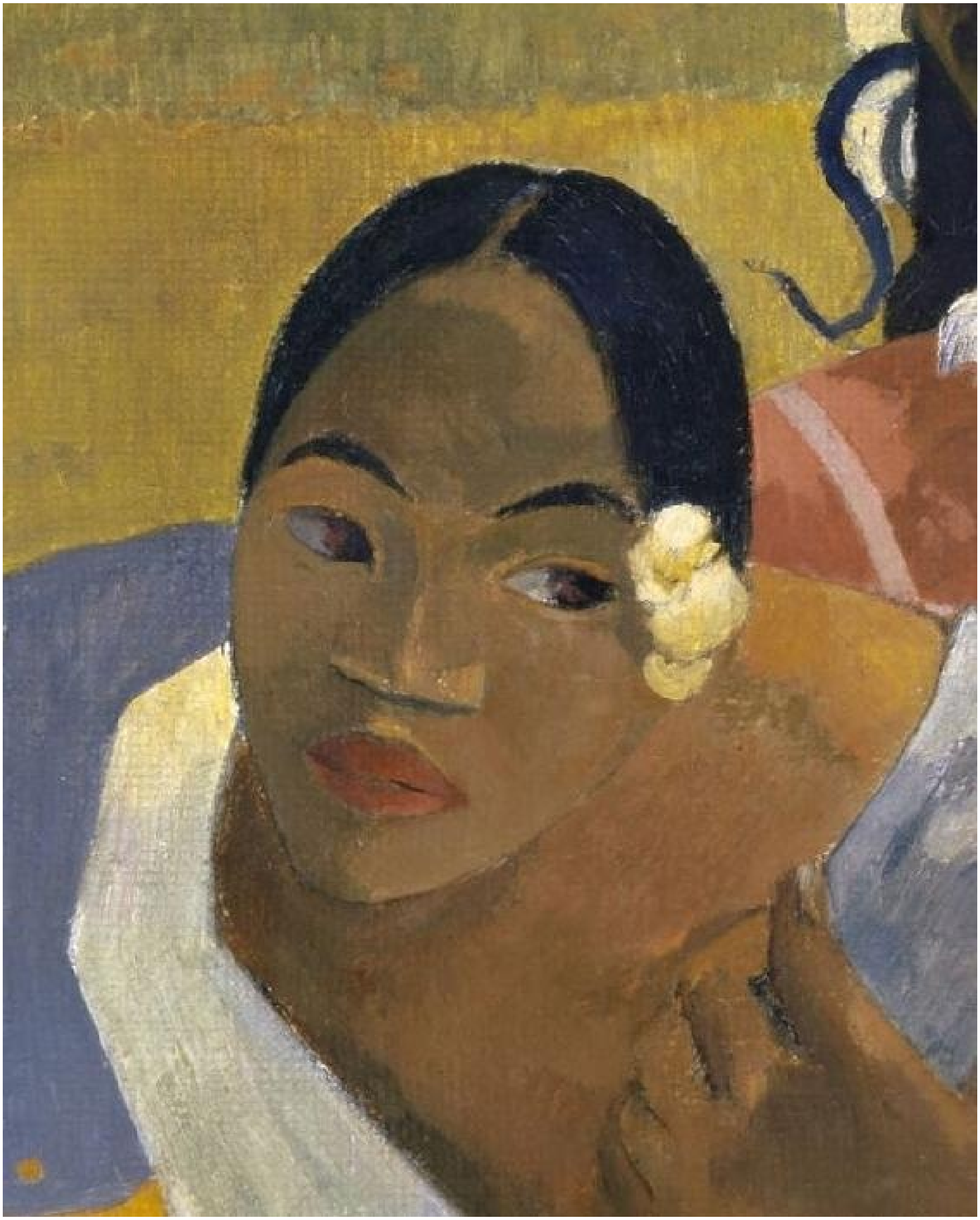

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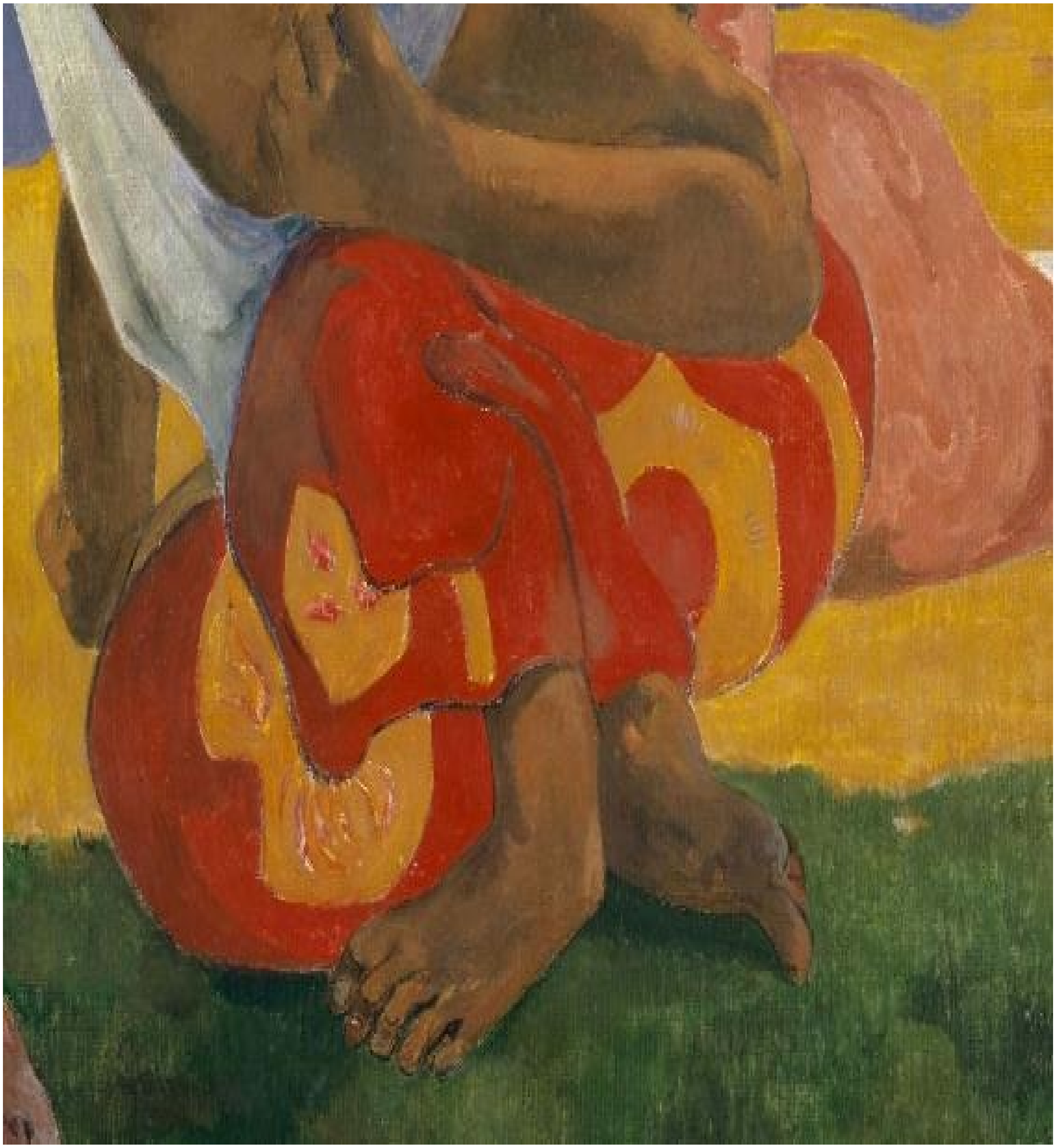

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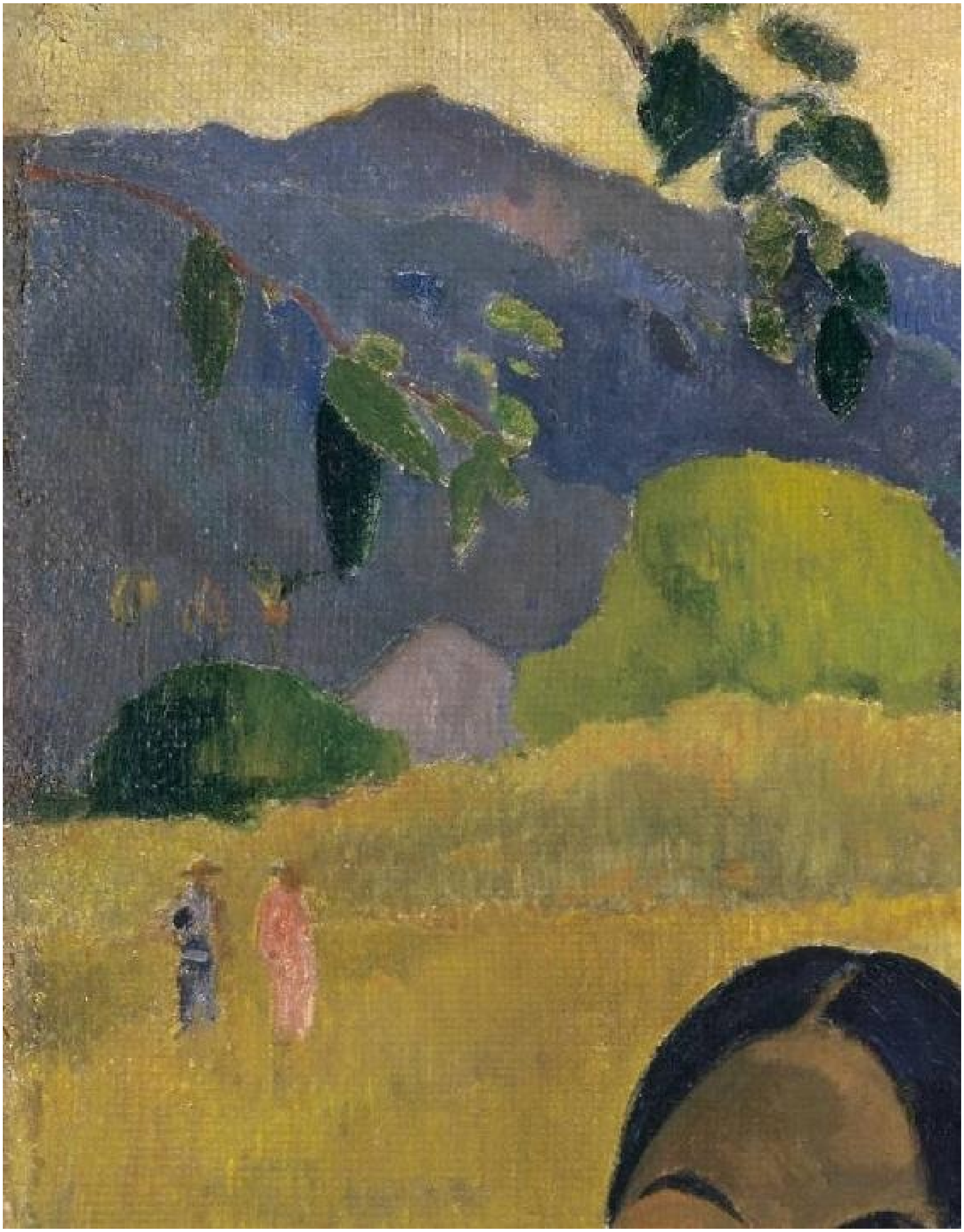

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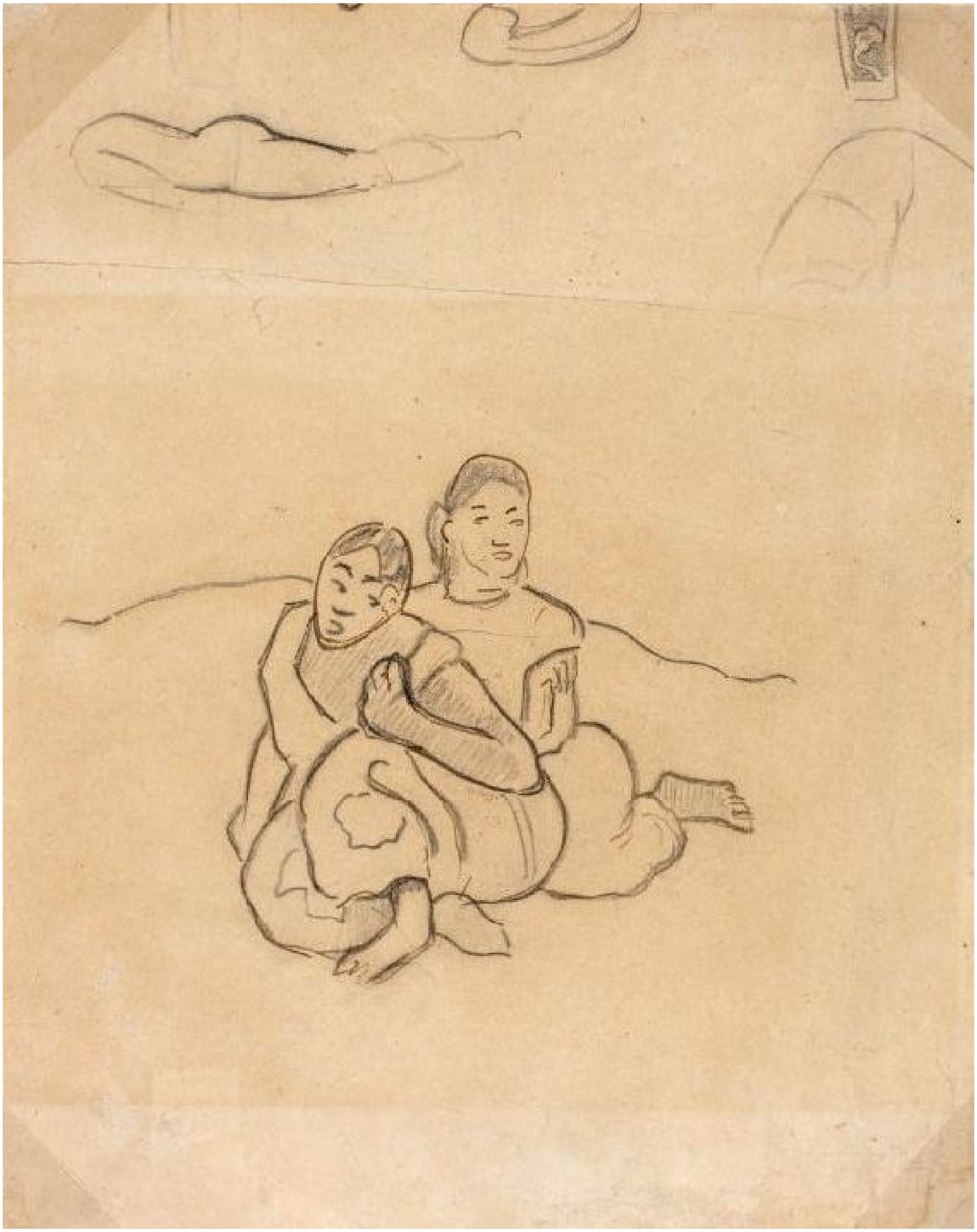


Sketch for ‘When Will You Marry?’

SPIRIT OF THE DEAD WATCHING

Gauguin later wrote a travelogue of his time in Tahiti, first published in 1901 and titled *Noa Noa*, originally intended as a commentary on his paintings and describing his experiences on the island. Modern critics have since suggested that the contents of the book were in part fantasised and even plagiarised. He reveals that he had at this time taken a thirteen-year-old girl as his native wife or *vahine* (the Tahitian word for "woman"), a marriage contracted in the course of a single afternoon. Her name was Teha'amana, called Tehura in the travelogue, who was pregnant by him by the end of summer 1892. Teha'amana was the subject of several of Gauguin's paintings, including *Merahi metua no Tehamana* and the now celebrated *Spirit of the Dead Watching*.

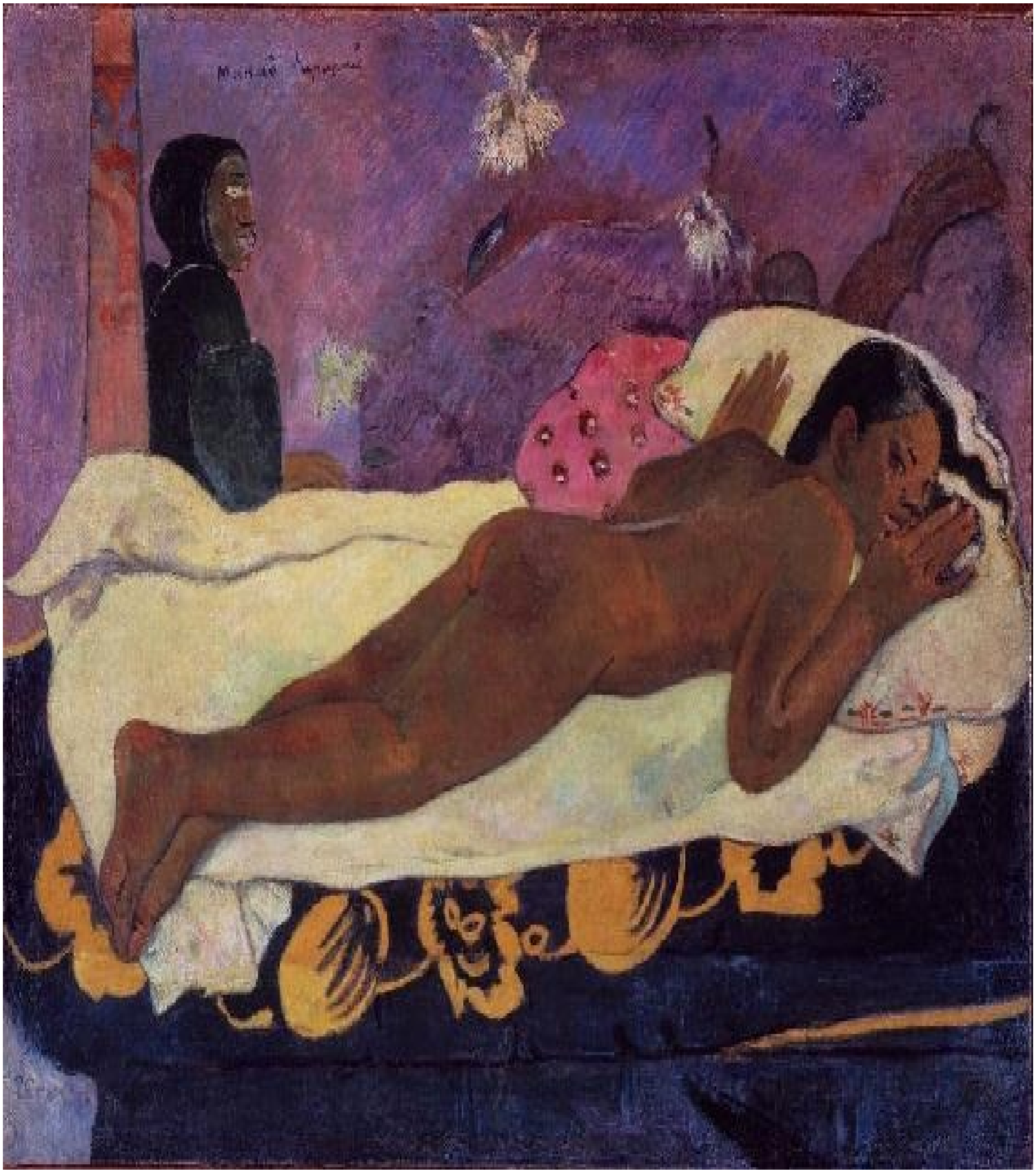
The painting portrays a naked Tahitian girl lying on her stomach. An old woman is seated behind her. Gauguin said the title may refer to either the girl imagining the ghost, or the ghost imagining her. The artist later explained that one night young Teha'amana was lying in fear when he arrived home late: "...motionless, naked, belly down on the bed: she stared up at me, her eyes wide with fear... Perhaps she took me, with my anguished face, for one of those legendary demons or spectres, the Tupapaus that filled the sleepless nights of her people."

In December 1892 Gauguin wrote to his wife Mette, neglecting to mention that the girl in question was his lover, "I painted a nude of a young girl. In this position she is on the verge of being indecent. But I want it that way: the lines and movement are interesting to me. And so, I give her, in depicting the head, a bit of a fright." He then needed to find a pretext for the girl's emotions. At first Gauguin explained that the old woman was the subject of her fright, but later in his account in *Noa Noa* he decided to name himself the subject of her fear. The girl's fear is therefore believed to be a response to Gauguin's aggressive behaviour.

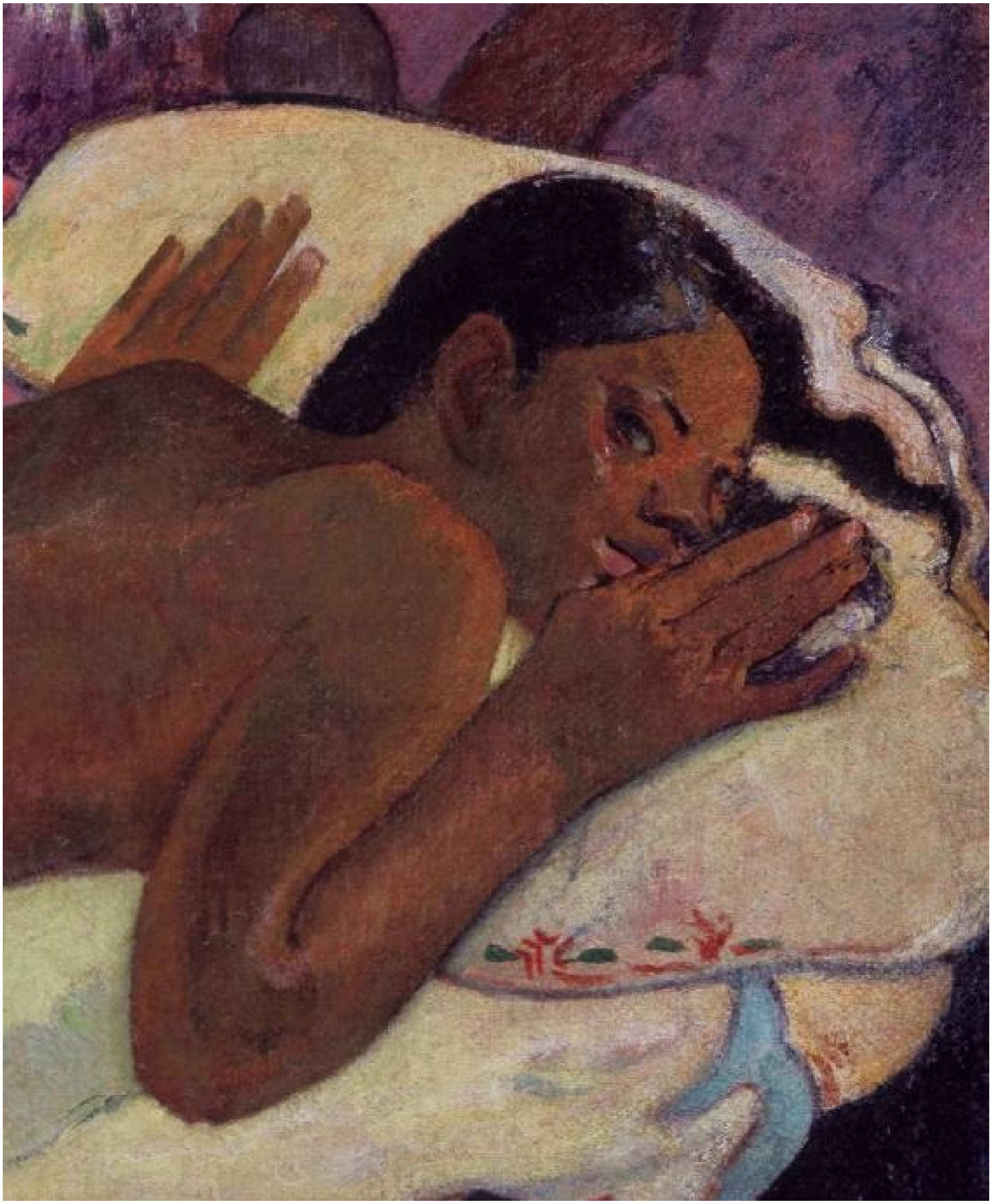
When Gauguin exhibited *Spirit of the Dead Watching* at his largely unsuccessful 1893 Durand-Ruel exhibition, several critics noted the compositional similarities with Manet's *Olympia*. Thadée Natanson, a founder of La Revue Blanche, called it the "Olympia of Tahiti", while Alfred Jarry, more pointedly, dubbed it "the brown Olympia". It failed to sell for the 3,000 francs he asked for it, despite favourable reviews from critics, including Edgar Dégas.

The painting was included in his unsuccessful 1895 Hôtel Drouot sale to raise funds for his return to Tahiti, when he was obliged to buy it in for just 900 francs. Subsequently, he left it in the care of a dealer, who failed to sell it. By 1901 it was with Gauguin’s new dealer Ambroise Vollard, with whom he had reached an arrangement that allowed him a measure of financial security in his final years.

Gauguin reprised the theme in a pastel (from which there are two counterproofs recorded), in a lithograph, and in several woodcuts, one of which is part of the innovative suite of woodcuts he prepared for *Noa Noa*. The pastel was completed on the reverse of a fully worked pastel study of *Annah the Javanese*.



MANAÒ tupapaú



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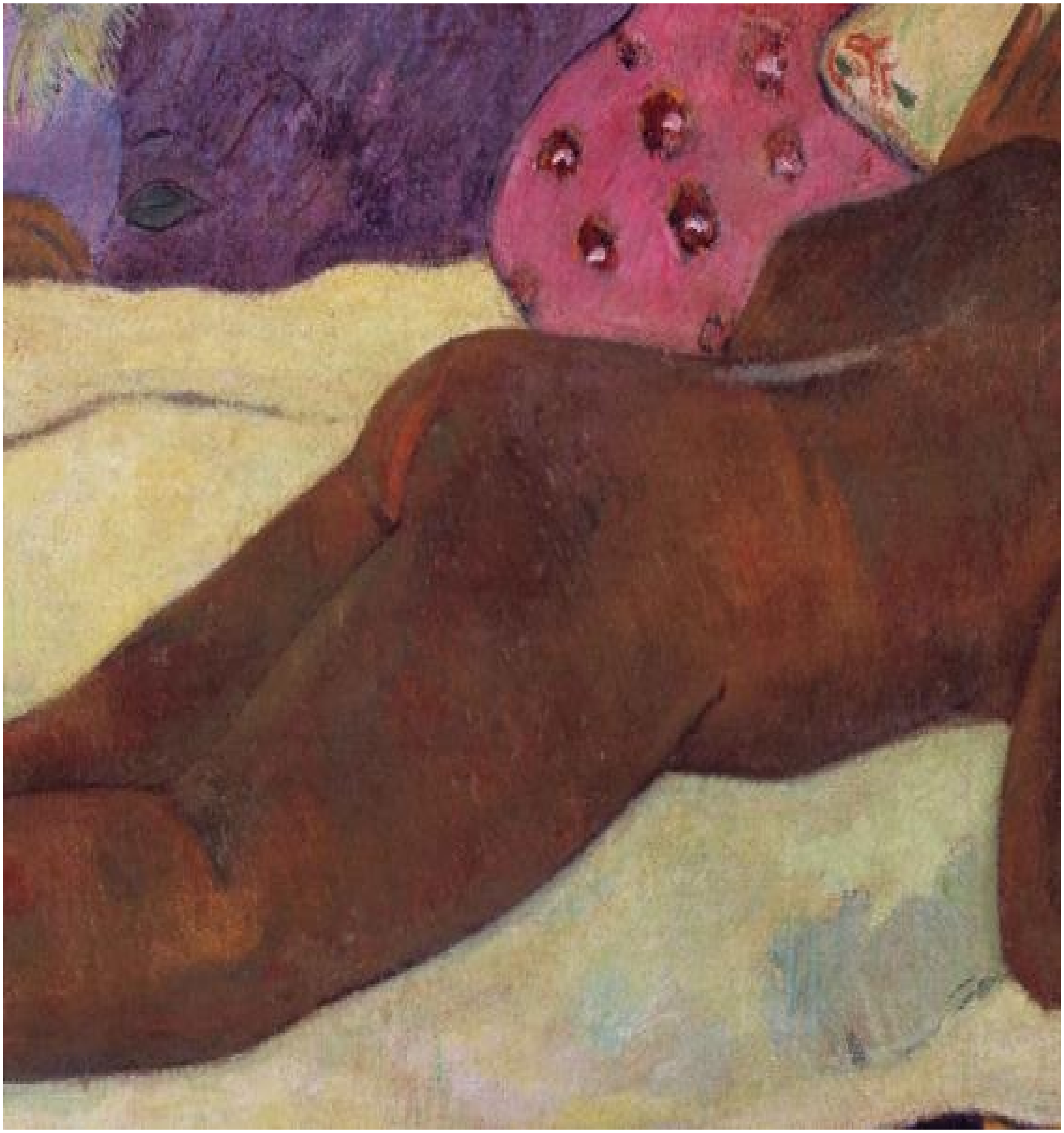

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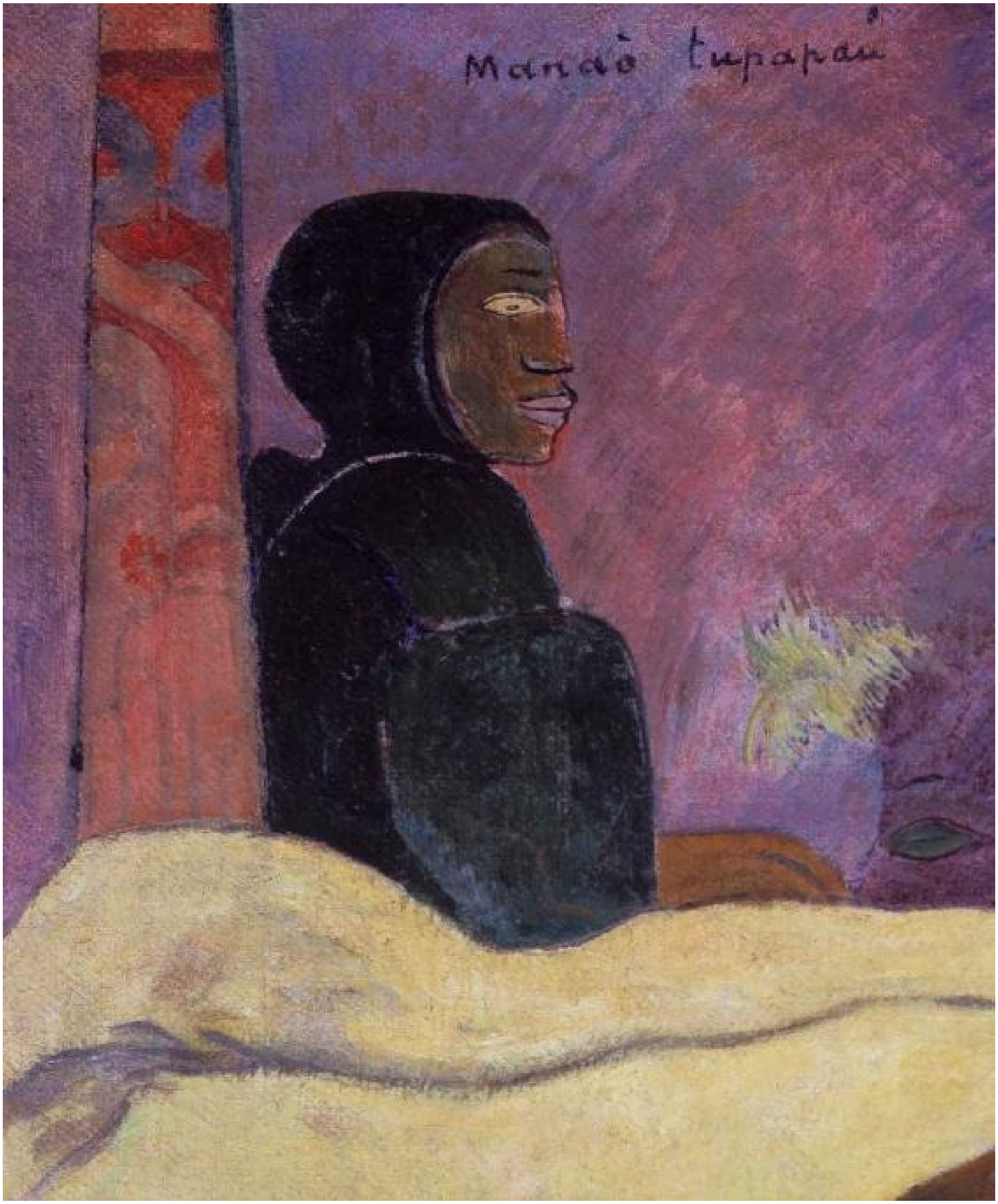

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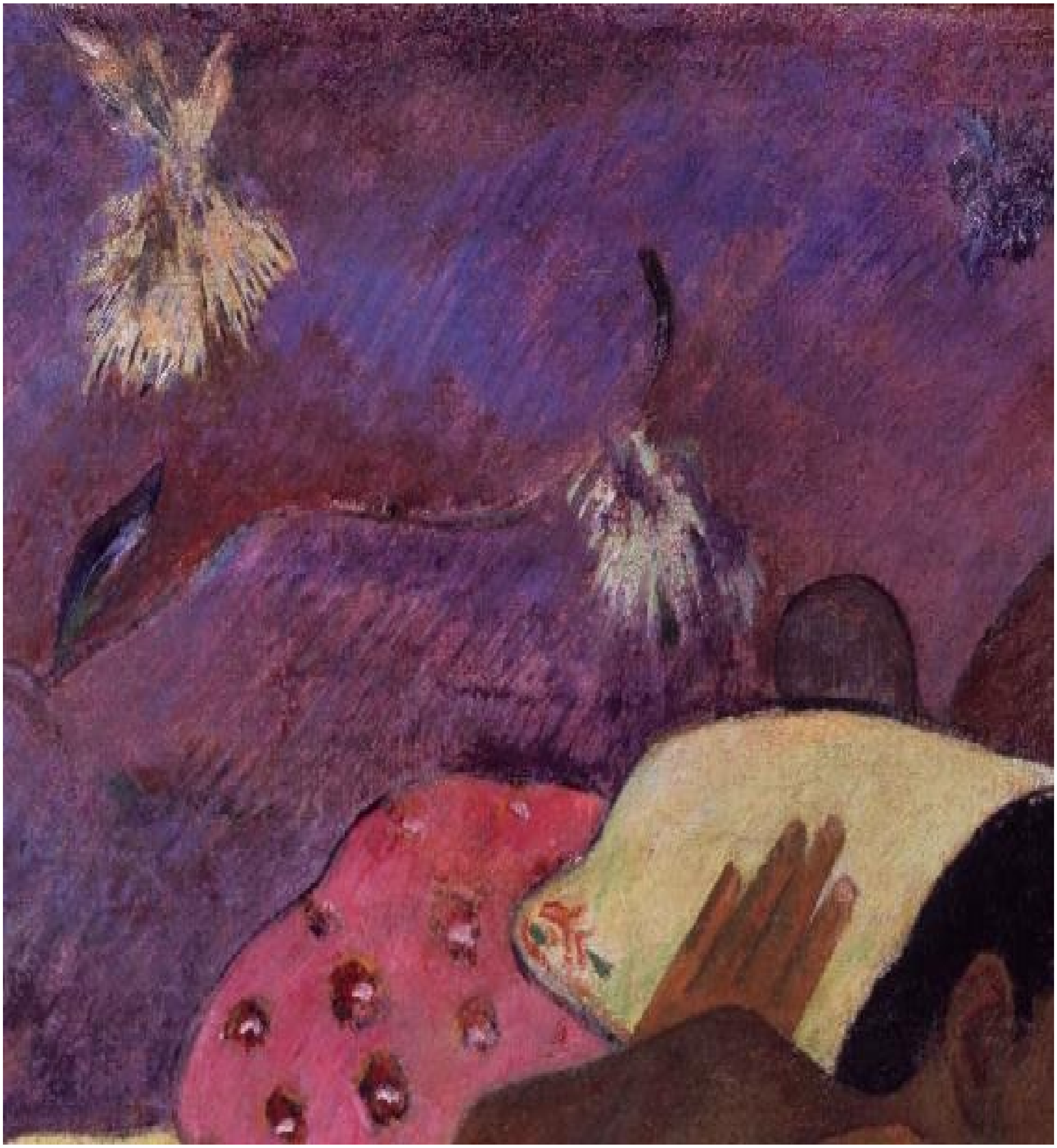

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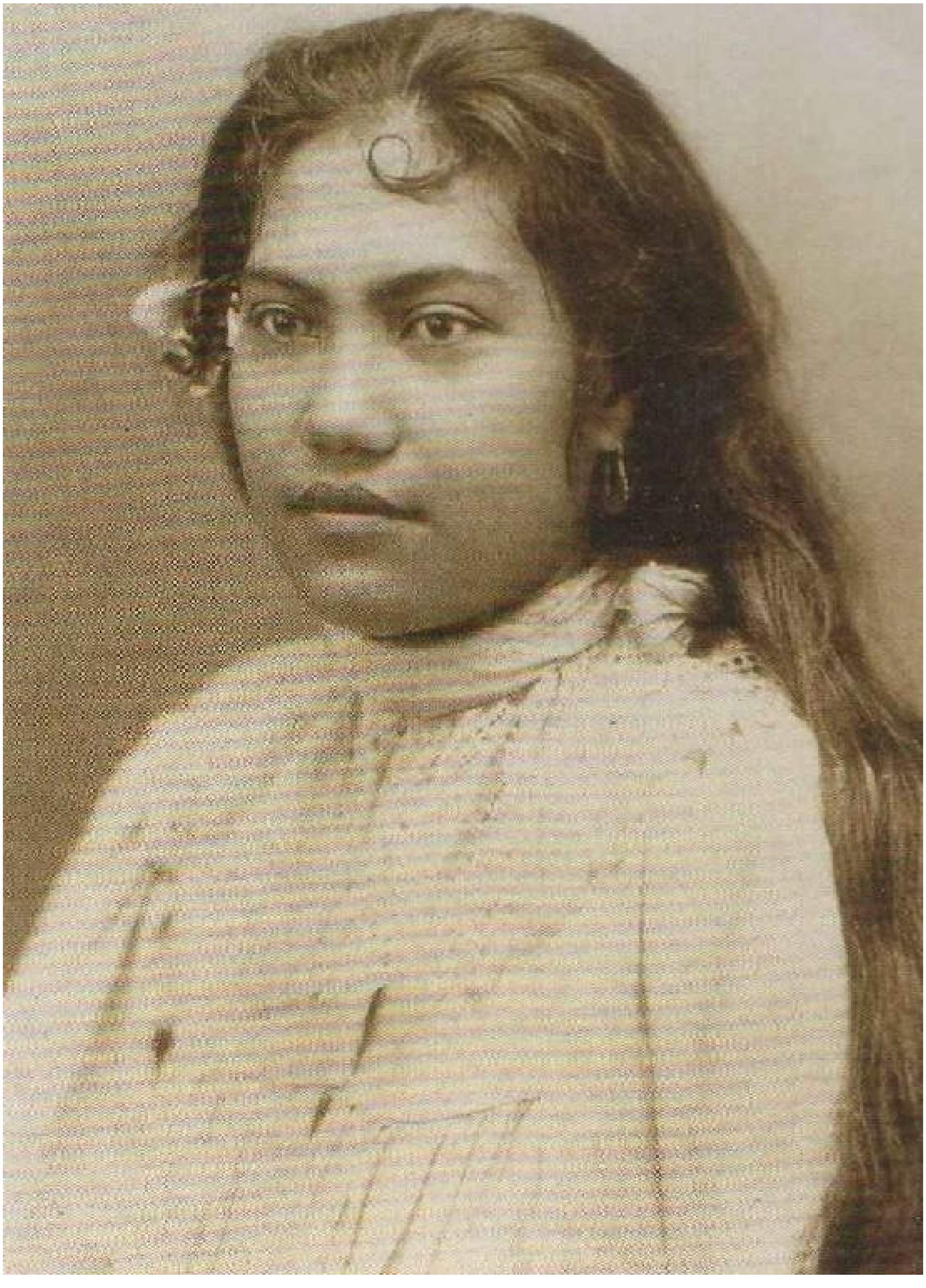
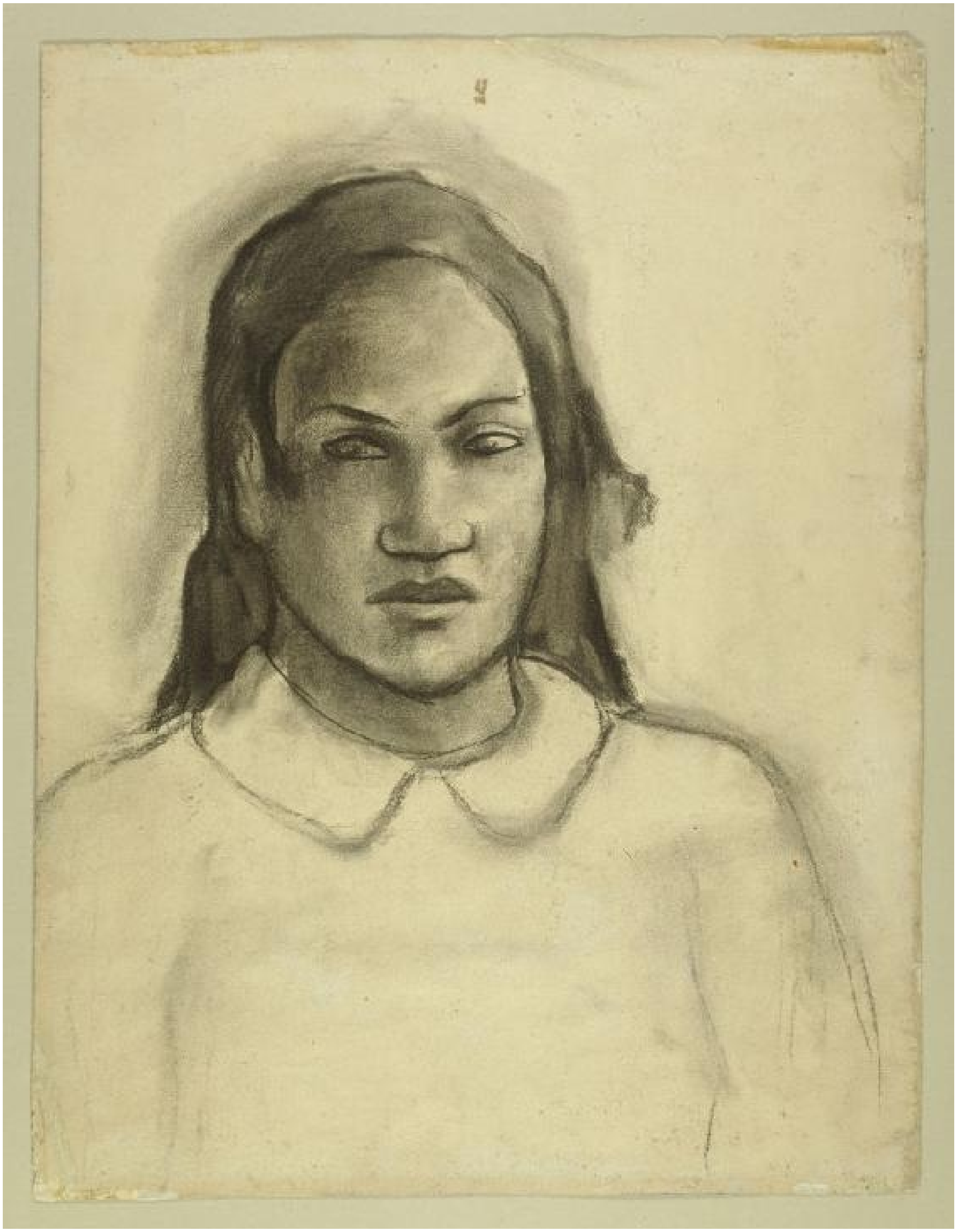


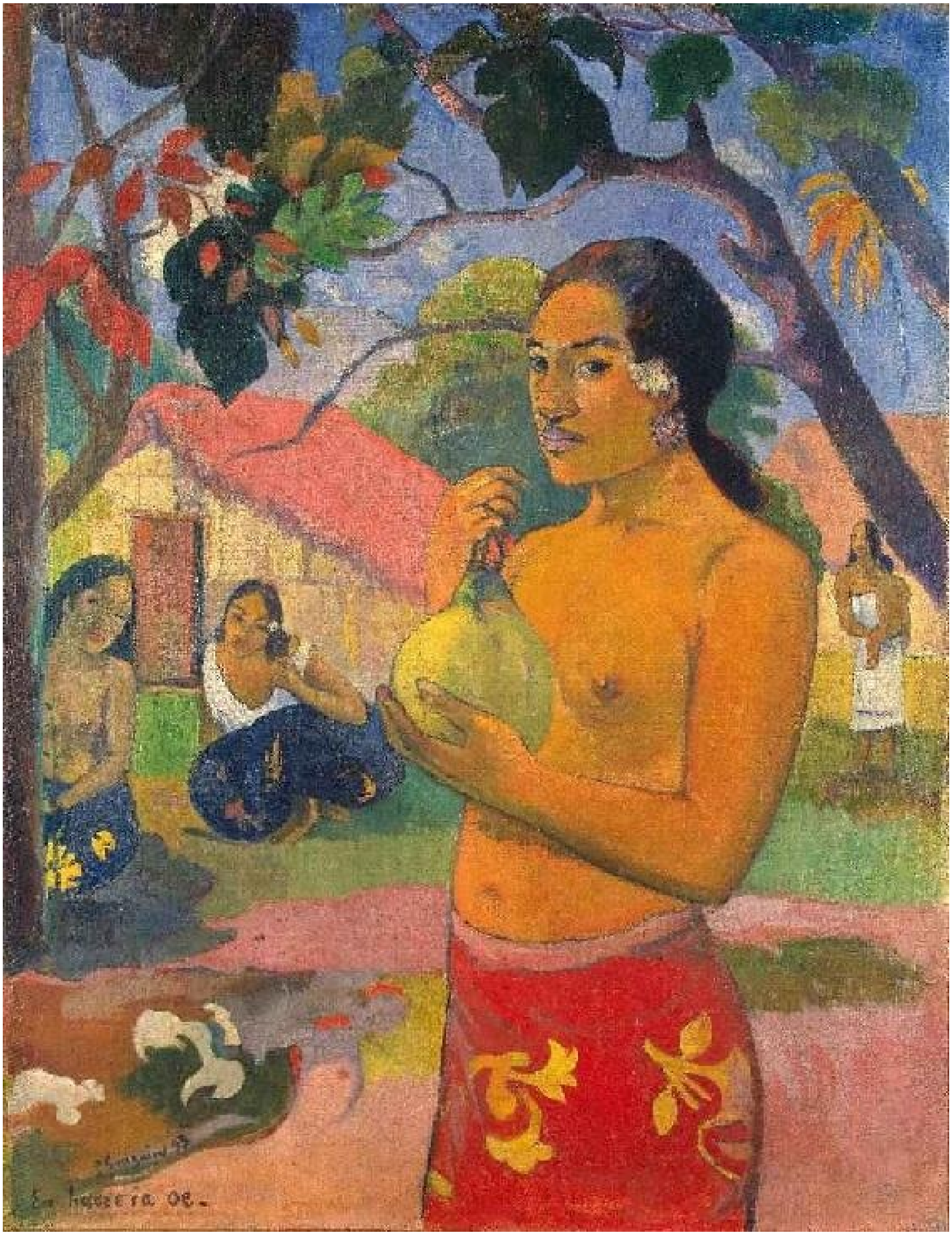
A photograph by Charles Georges Spitz, c. 1888, often reproduced as a portrait of Teha'amana, although there is no evidence to confirm this.



Charcoal study of Teha’amana, c. 1891-3, Art Institute of Chicago

WHERE ARE YOU GOING?

Gauguin produced two paintings under this title: one now held in Stuttgart’s Staatsgalerie, while the other, the following plate, is housed in the Hermitage, St. Petersburg. It is unclear in the canvas who is posing the question and the insistent gaze of the woman in the immediate foreground, suggesting direct communication with the spectator, creates further uncertainty. The question may encapsulate the artist’s struggle to explain his reasons for leaving Tahiti imminently. The bountiful tropical scene, featuring beautiful young local girls, exotic fruit and clement weather adequately represent the pleasures he would be shortly leaving behind. The mother and child symbol to the right implies that he would also be abandoning any prospect of a new family life with his young *vahine* wife.


Eu haere ia oe.

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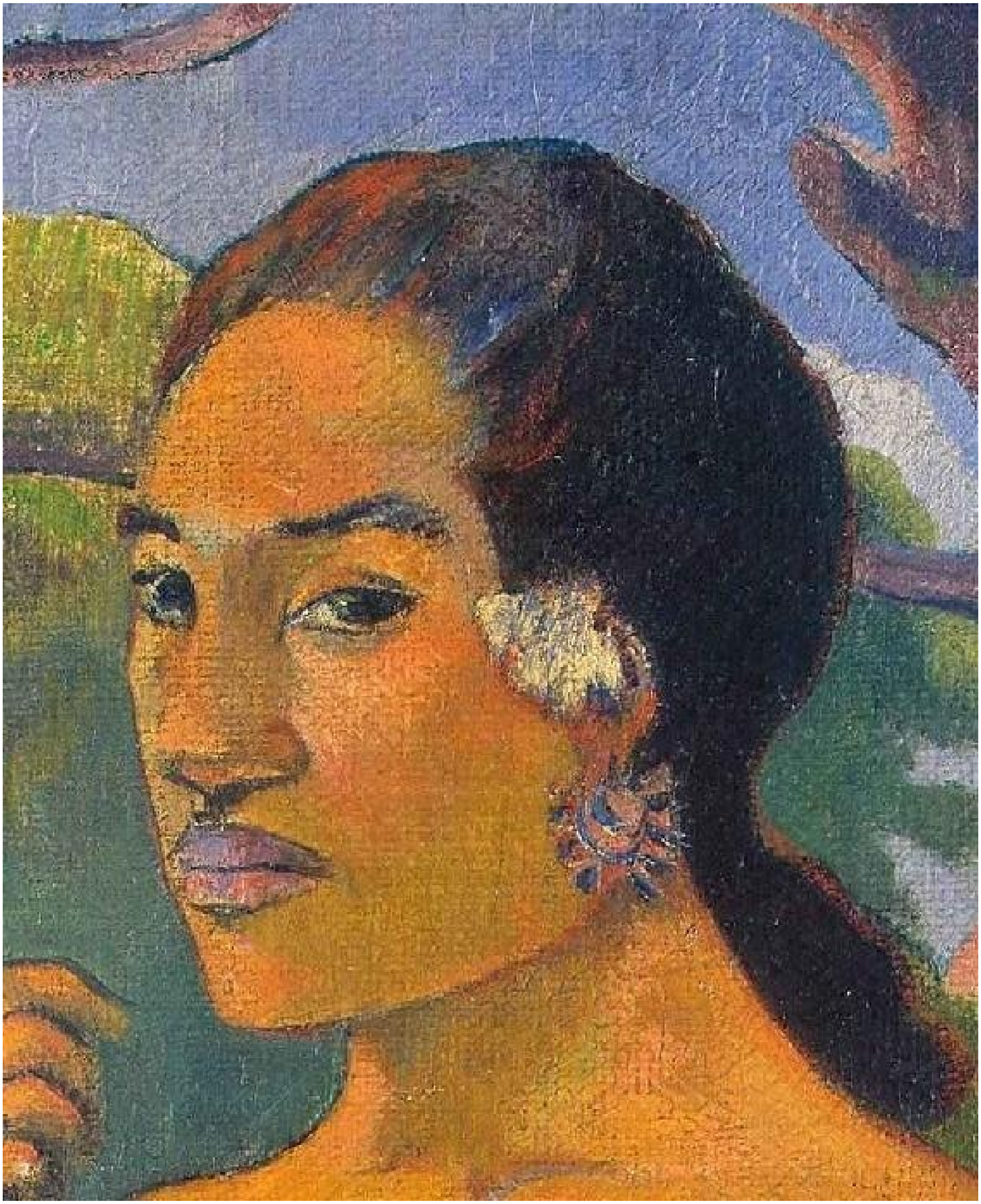

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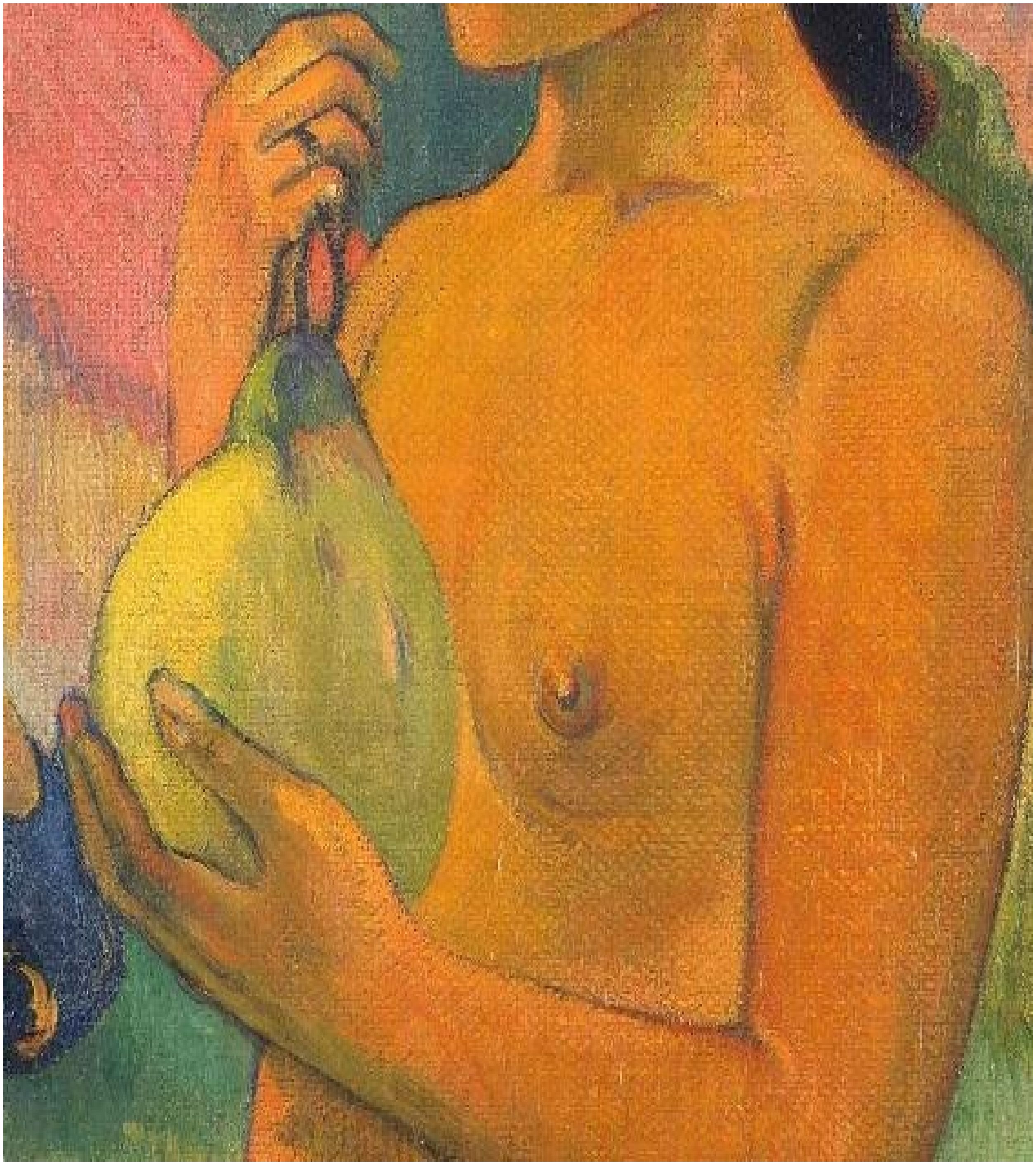

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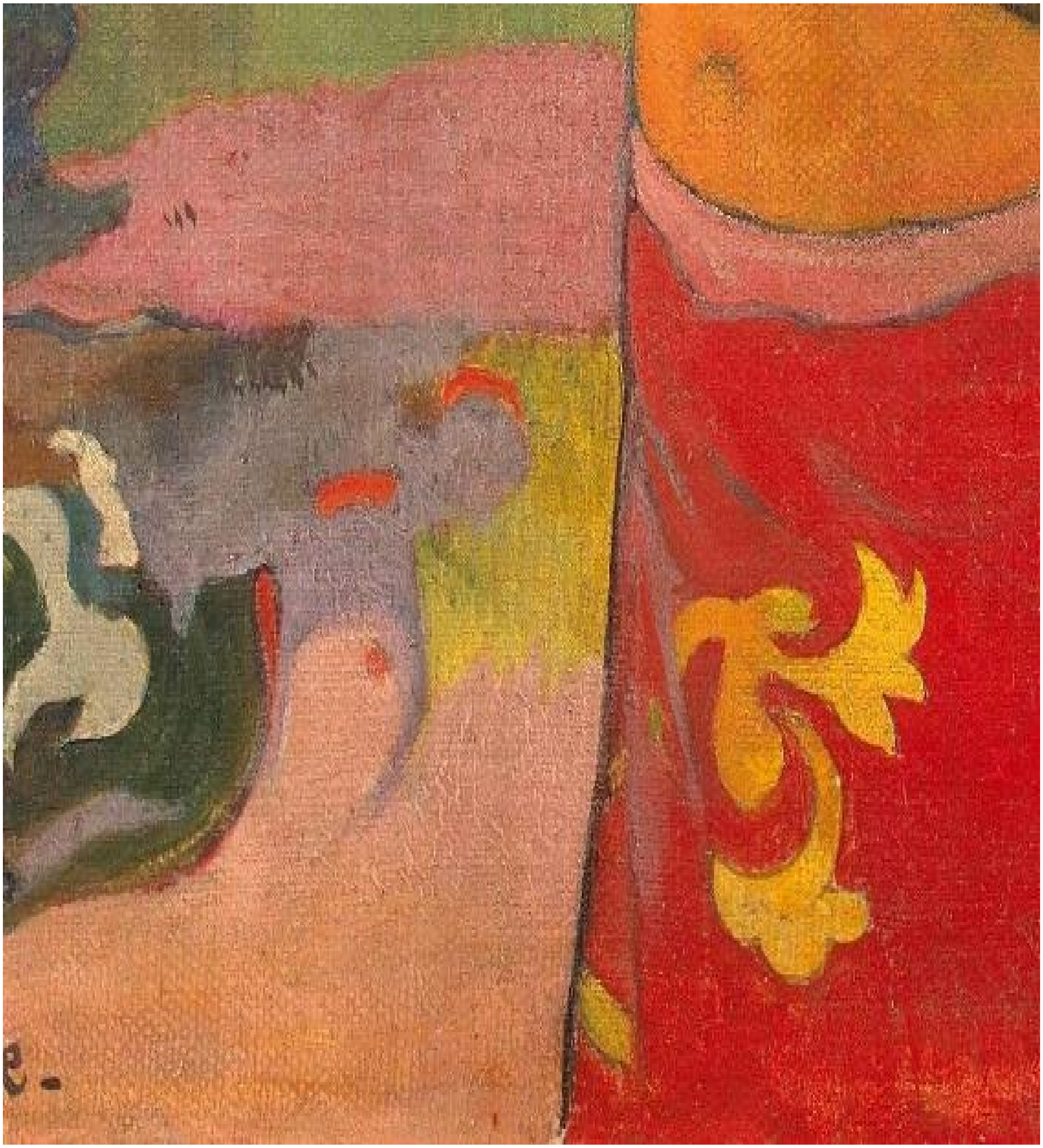

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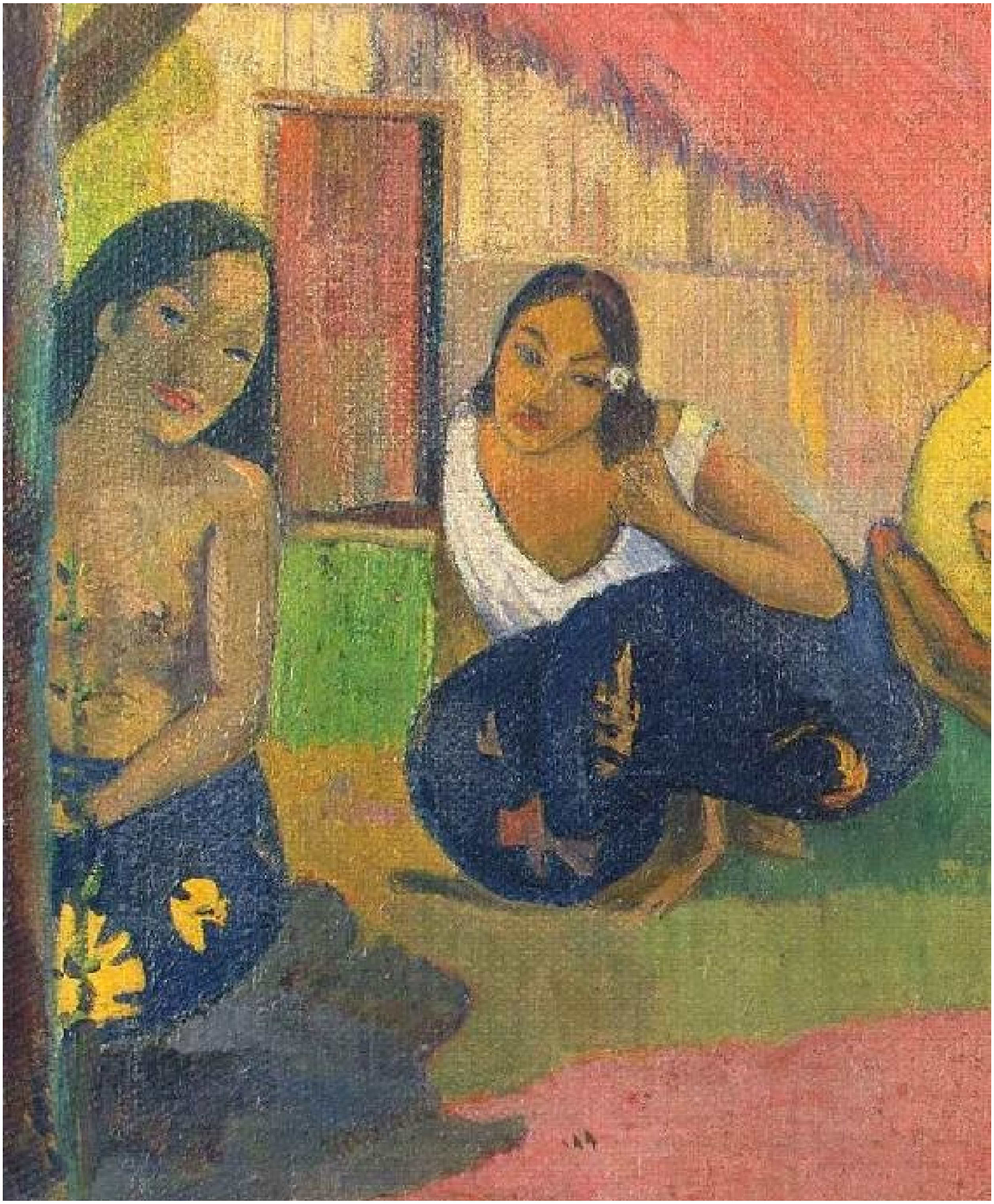

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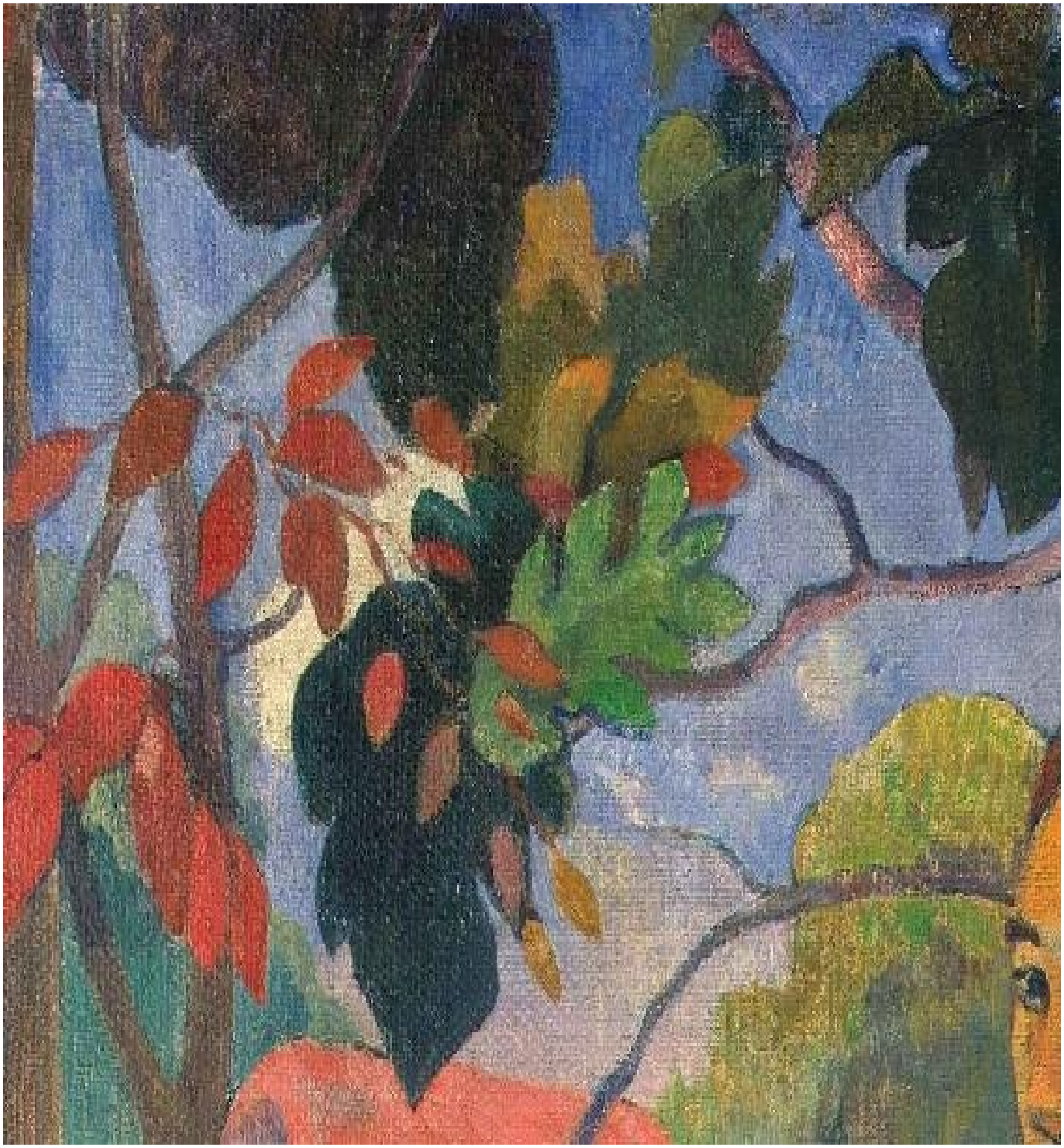

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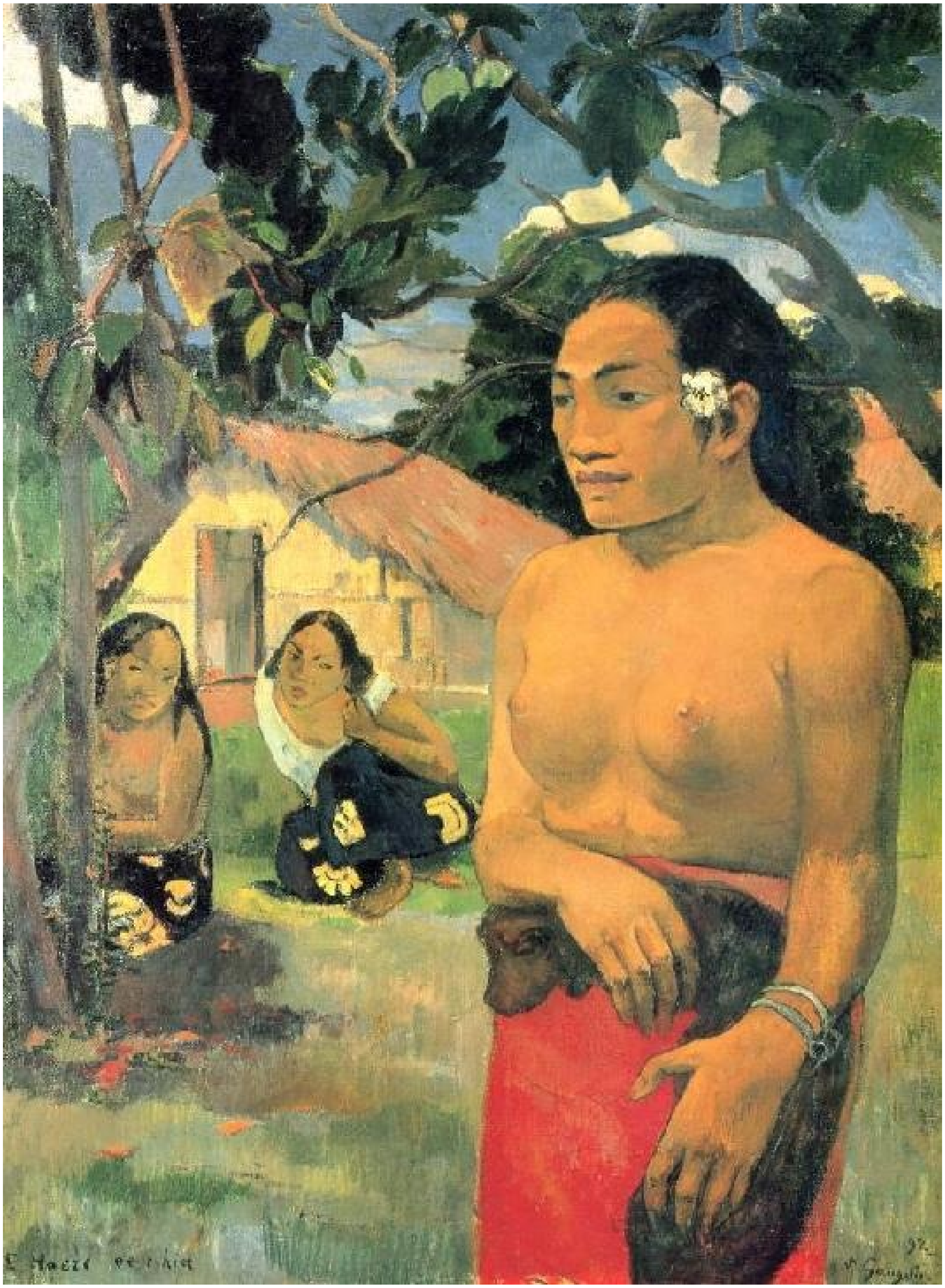

E Haere oe i hia
92
P Gauguin

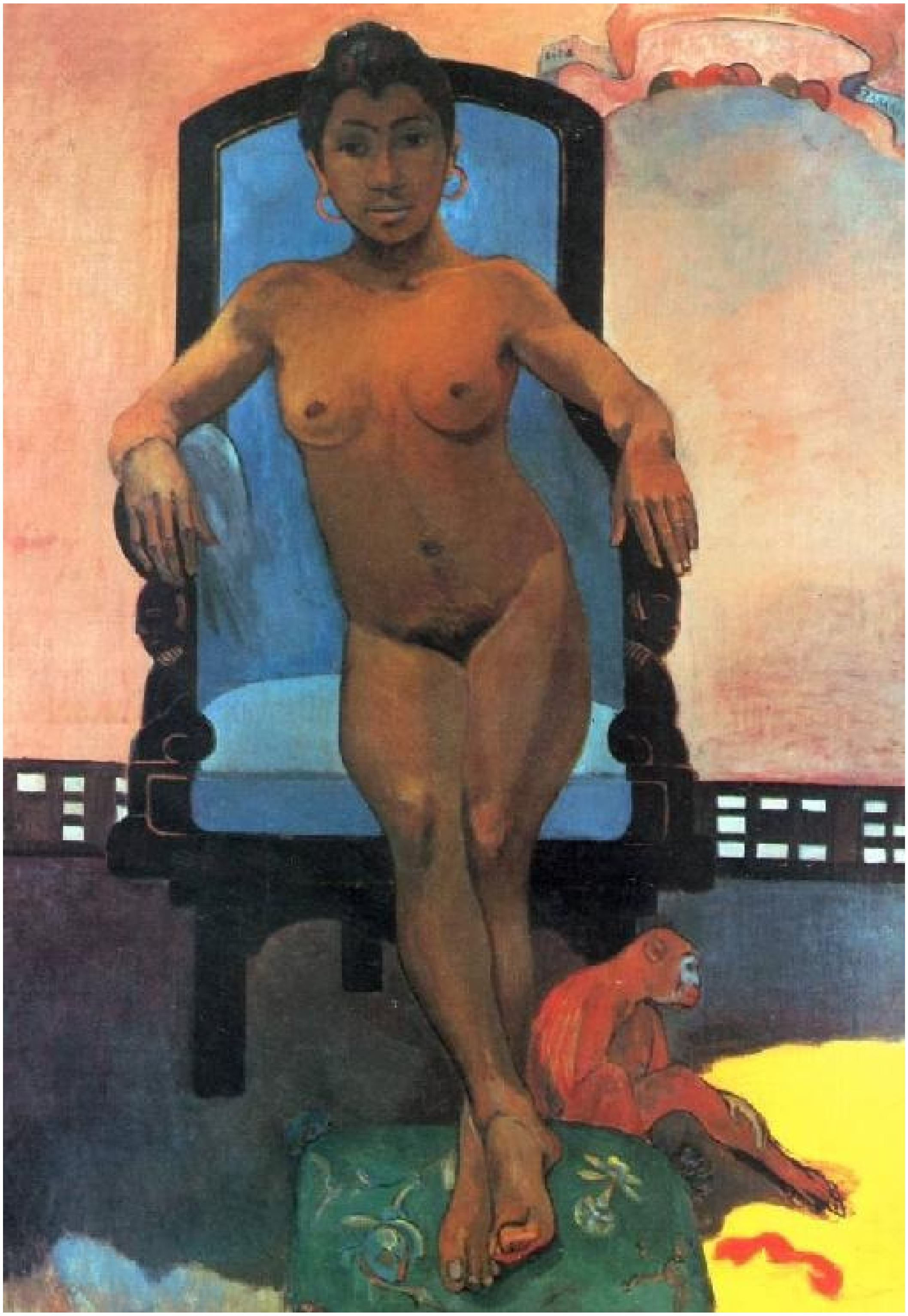
Stuttgart's Staatsgalerie version

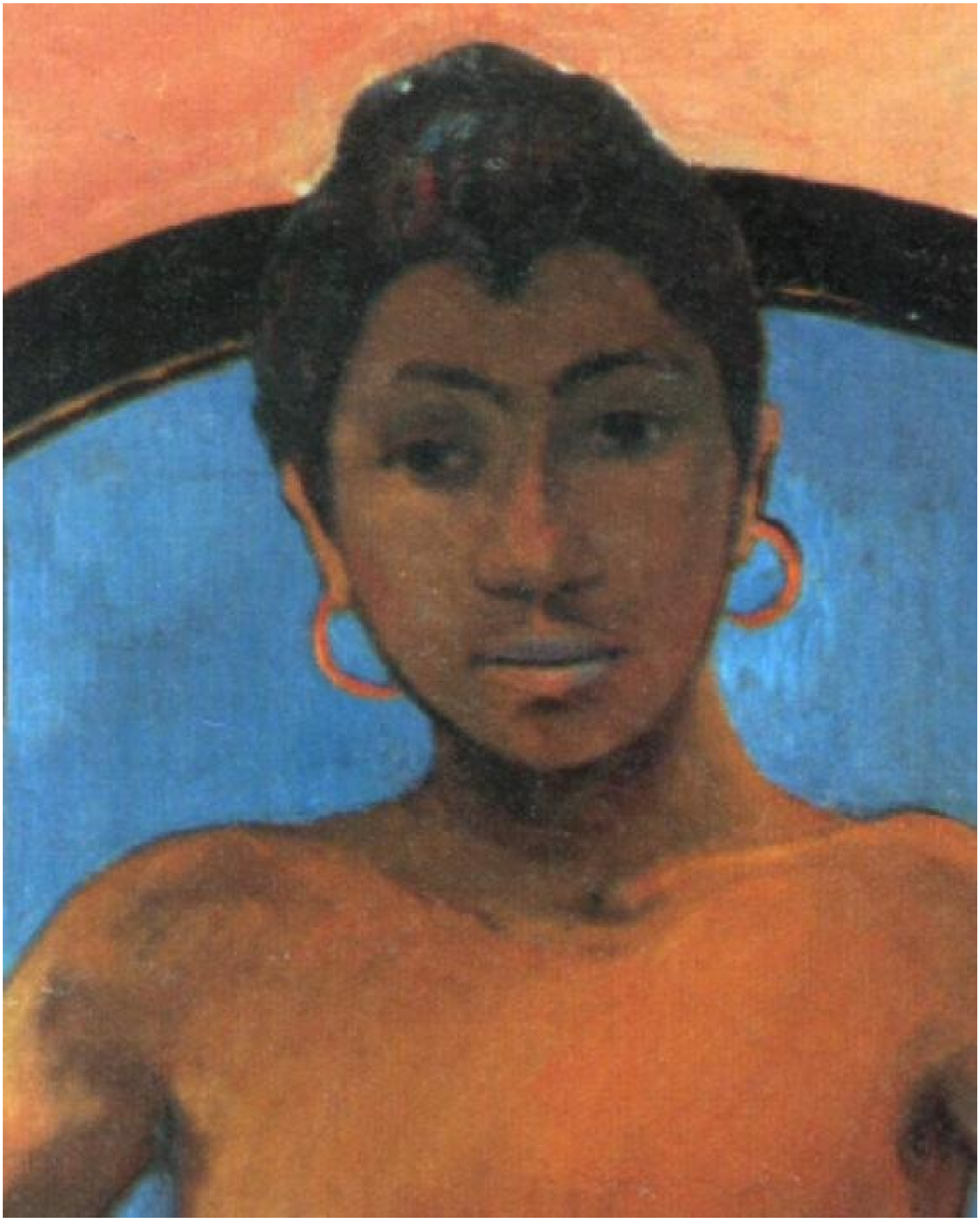
ANNAH, THE JAVANESE WOMAN

In August 1893, Gauguin returned to France, where his Durand-Ruel gallery exhibition was a moderate success, selling at quite elevated prices eleven of the forty paintings exhibited. He set up an apartment at 6 rue Vercingétorix on the edge of the Montparnasse district frequented by artists, where he began to conduct a weekly salon. He affected an exotic persona, dressing in Polynesian costume, and began a public affair with a young woman still in her teens, “half Indian, half Malayan”, who was infamously known as ‘Annah the Javanese’. She most likely soothed his nostalgia for faraway lands and people.

Gauguin decorated his new home with chrome yellow walls, hung with his paintings and those remaining works from his collection by other artists, including Cézanne and van Gogh. The decoration also included numerous Polynesian works, which he had brought back, especially idols carved in unknown red, orange or black woods.

In spite of her exotic name, the thirteen-year-old Annah was in fact Singalese and the artist opted to portray her beside her pet monkey Taoa, adding to the exoticism of the piece. The Tahitian inscription on the painting, which may be translated as ‘the child-woman Judith is not yet breached’ is believed to refer to Judith Molard, the thirteen-year-old daughter of a Swedish sculptor that lived in the same building as him. Initially, the mother had allowed Gauguin to paint her daughter in the nude, but soon changed her mind and stopped the painting. In her place he chose to represent Annah, imbuing the replacement model with the brazen challenge of Manet’s *Olympia*.





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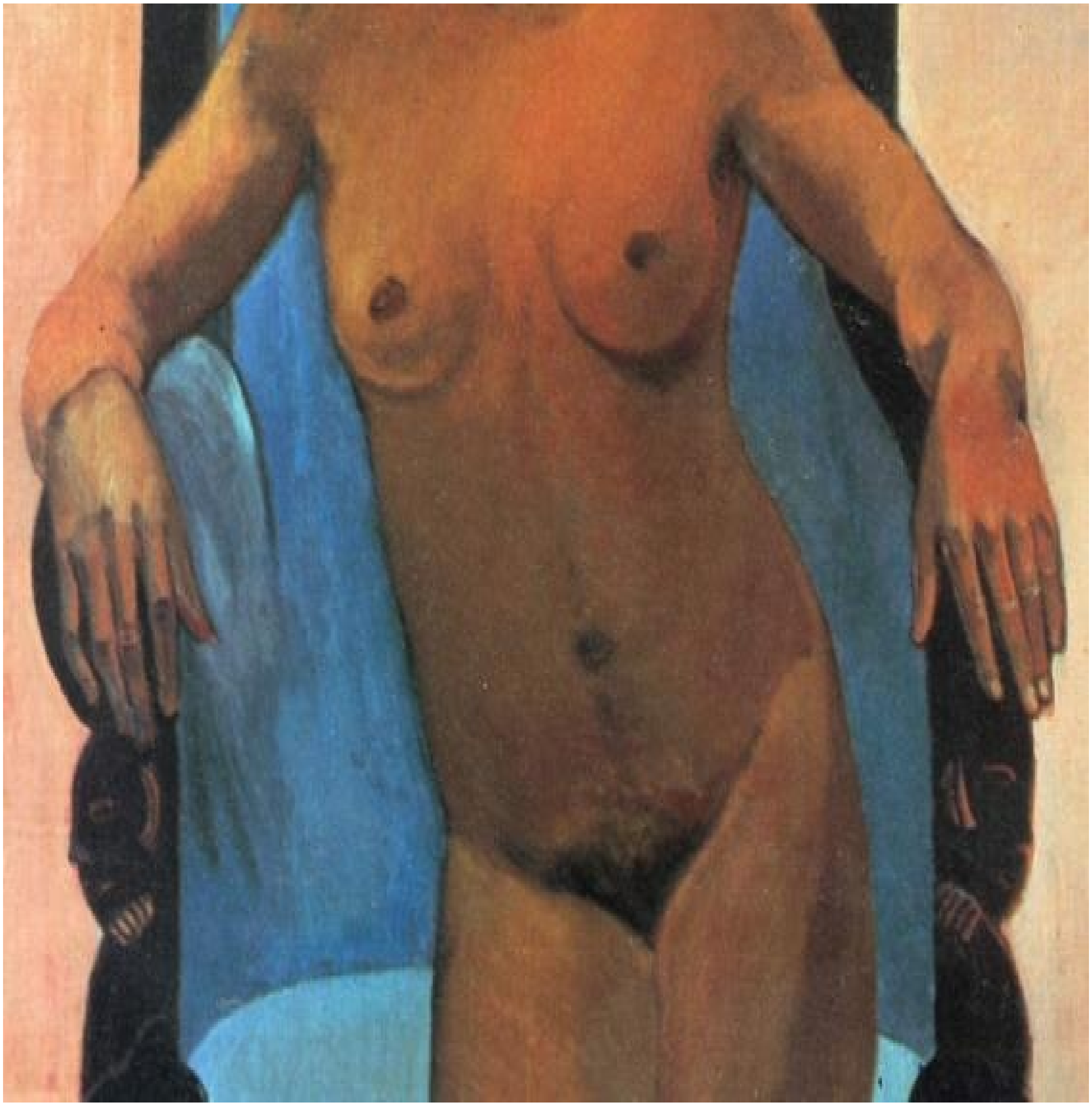

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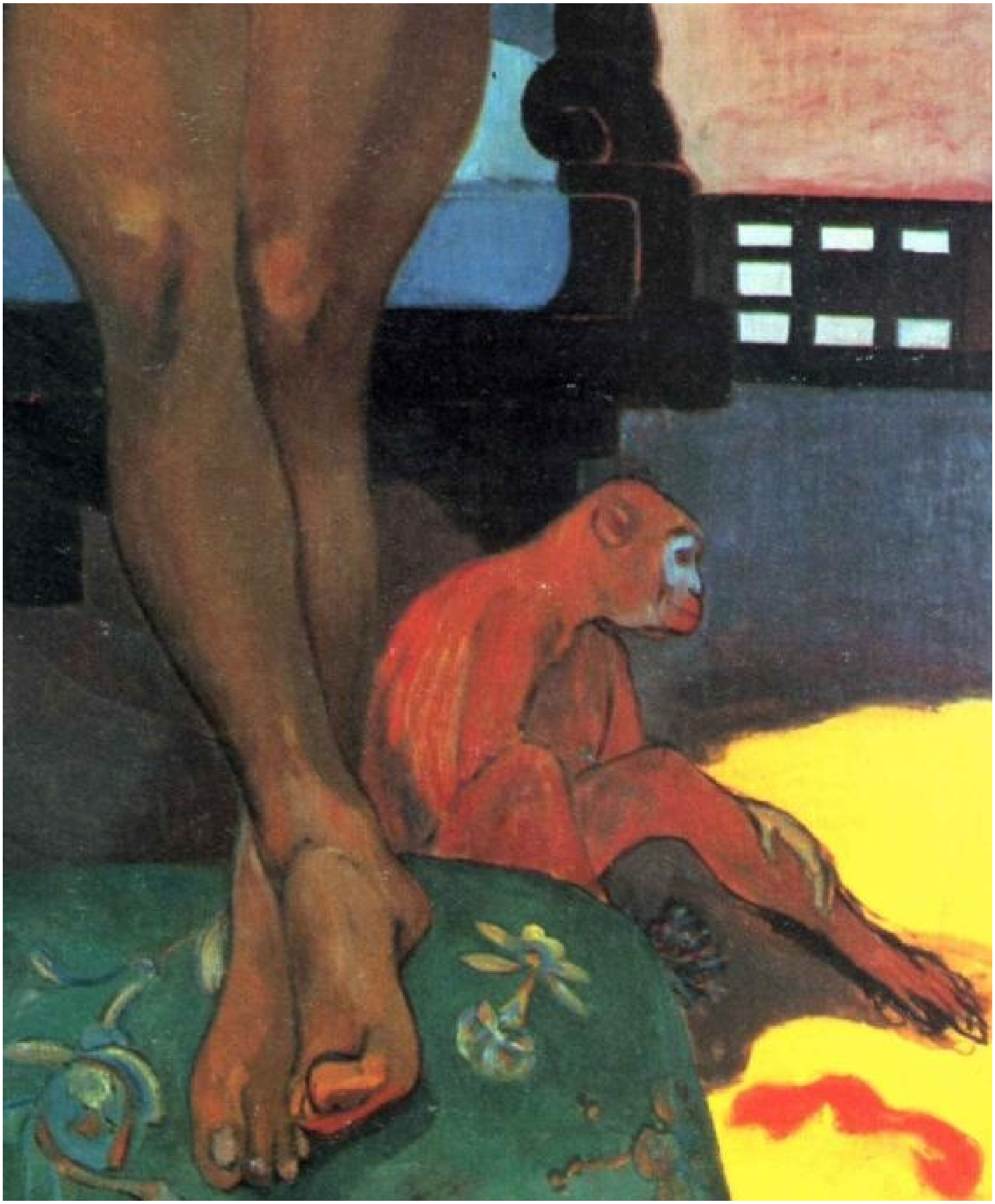

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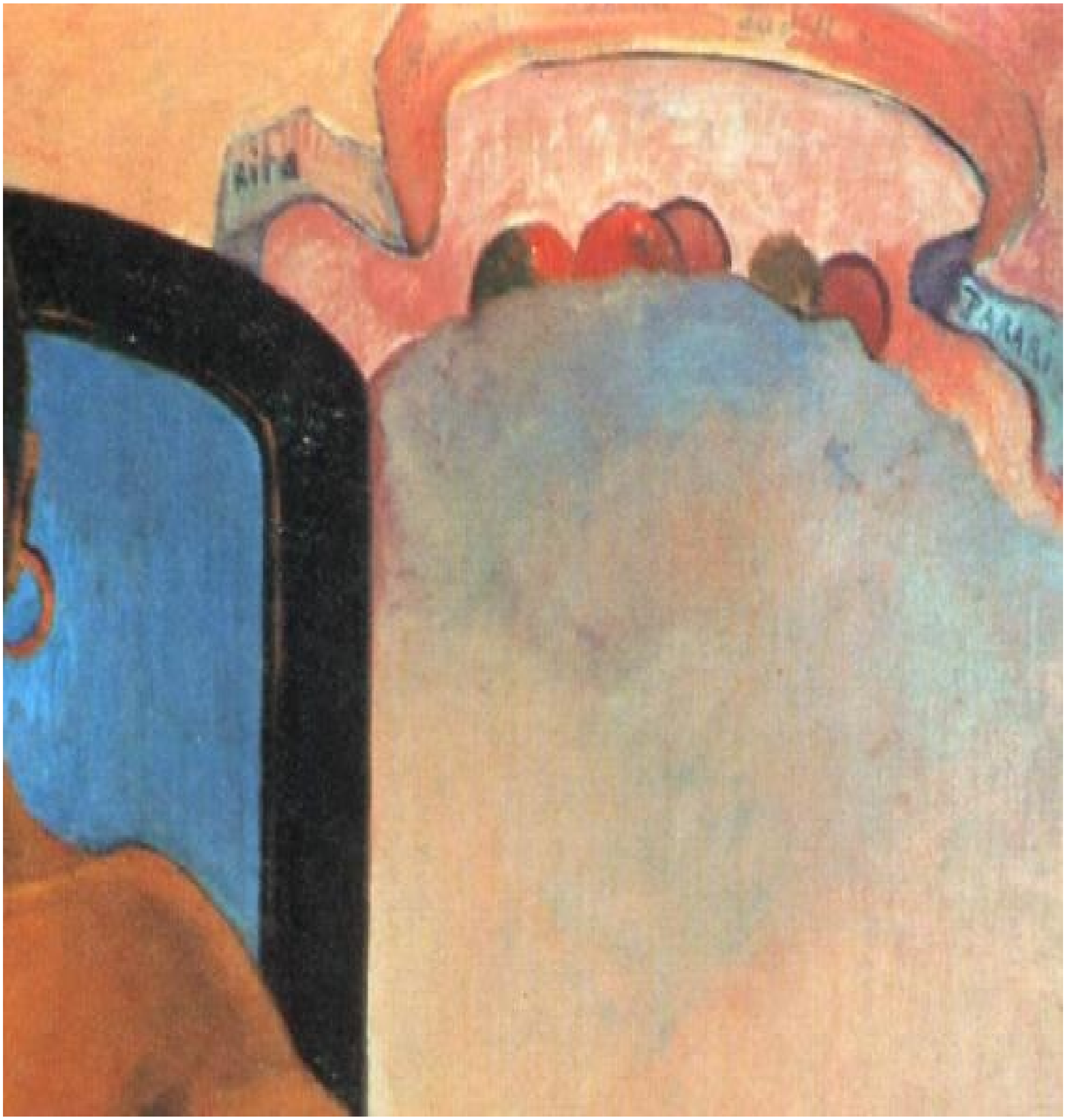

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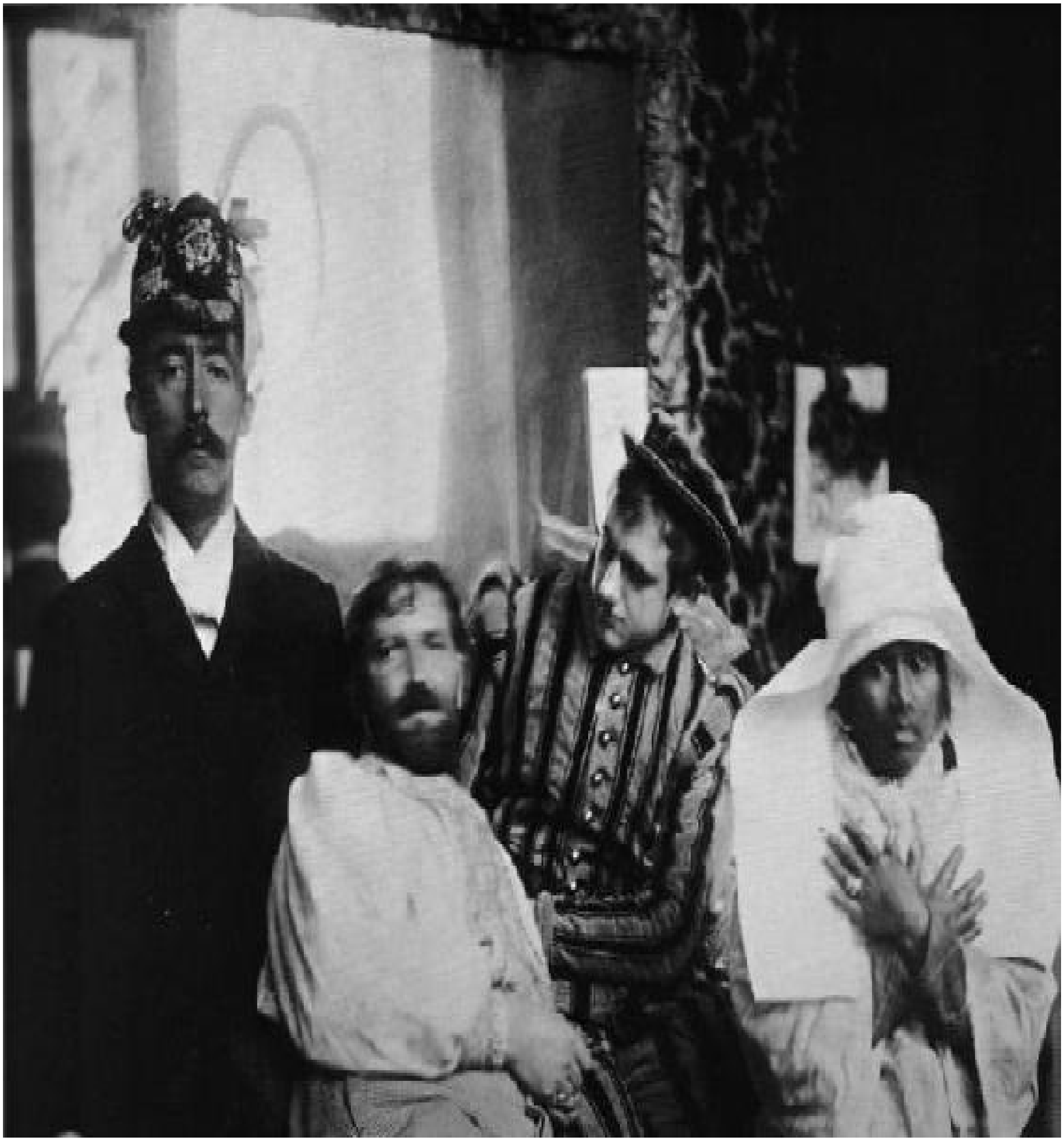


Gauguin, Alfons Mucha, Luděk Marold, and Annah the Javanese at Mucha's studio, 1893

Gauguin, c. 1895, playing a harmonium at Alphonse Mucha’s studio at rue de la Grande-Chaumière, Paris

NEVERMORE

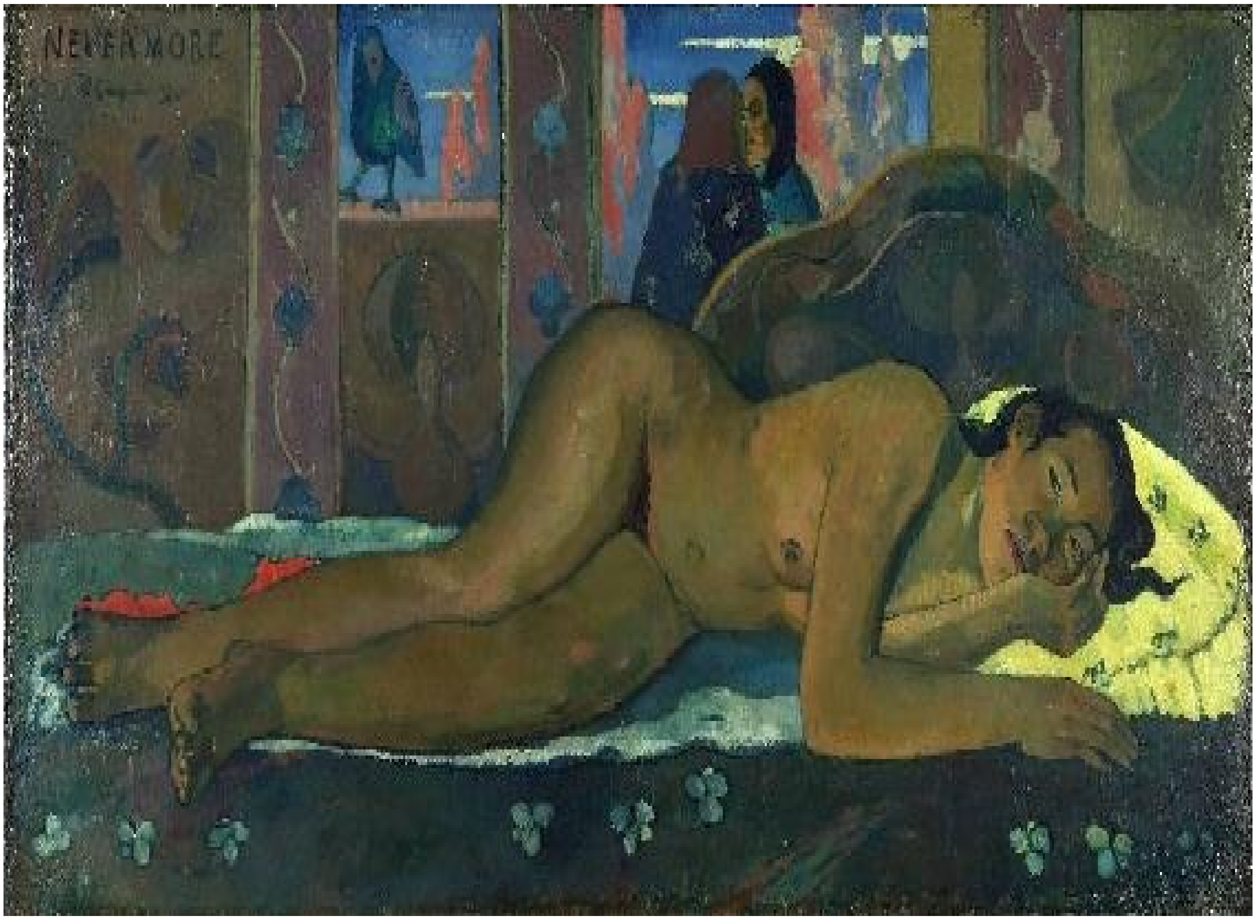
Following an ill-fated trip to the seaside at Concarneau, accompanied by Annah the Javanese, Gauguin suffered tragic consequences. A group of local children had taken to throwing stones and calling insults at the artist’s lover. When Gauguin seized one of the children, the boy’s drunken father, who was lounging outside a tavern, saw the incident and set upon Gauguin fiercely. He received a terrible beating, resulting in a broken ankle. The incident would affect Gauguin’s health for the rest of his life. By the time he was well enough to return to Paris, he found that Annah had fled their home, taking all their possessions with her. His health rapidly worsening, with the onset of latent syphilis now affecting him, he quickly sold enough of his paintings to earn him enough money to make a final desperate voyage back to the Pacific islands. His isolation in Paris had become so bitter that he had no choice but to try to reclaim his place in Tahiti society.

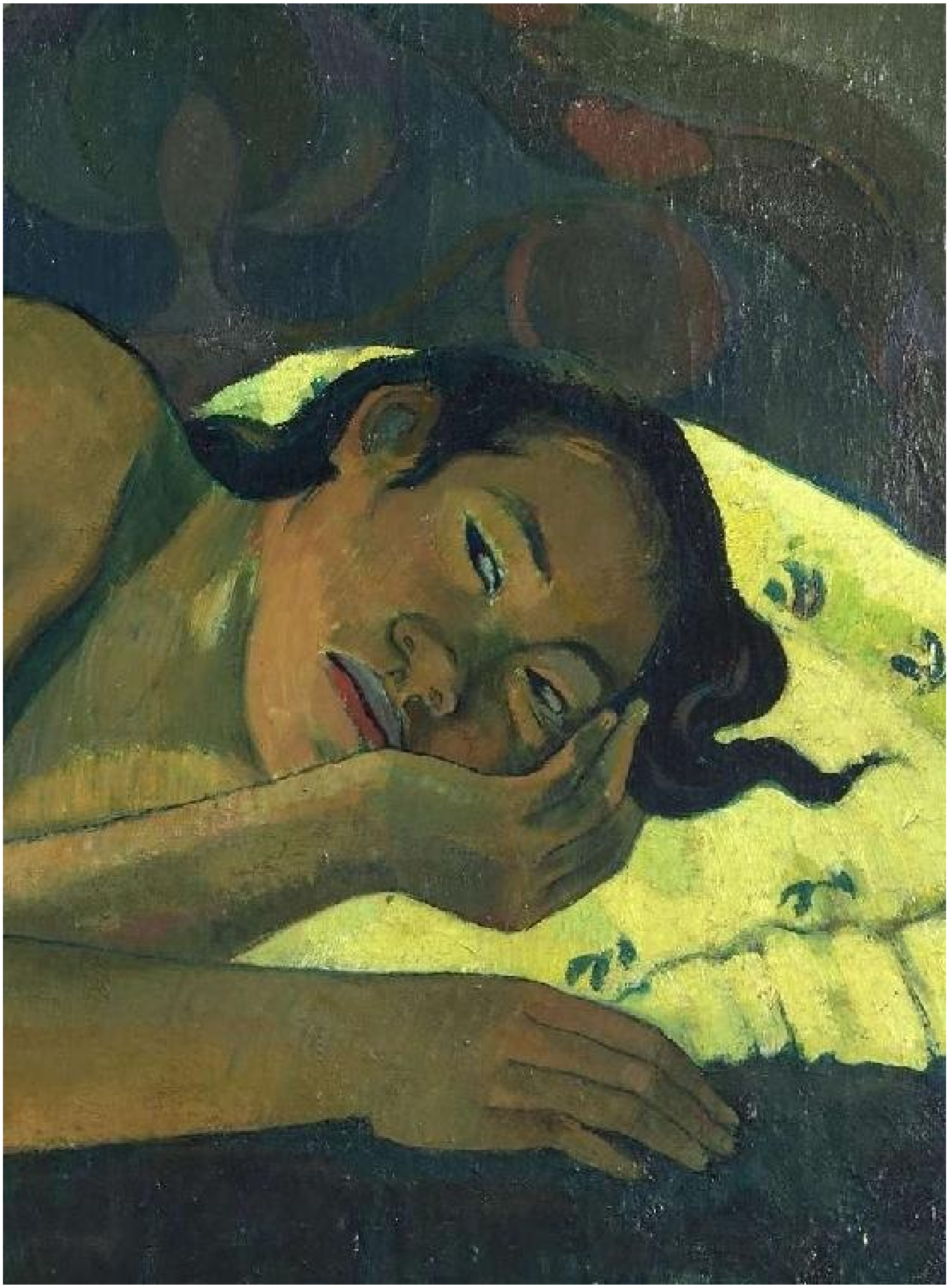
Gauguin arrived in Tahiti in September 1895 and was to spend the next six years living, for the most part, an apparently comfortable life near, or at times in, Papeete. During this time he was able to support himself with an increasingly steady stream of sales and the support of friends and well-wishers. He built a spacious reed and thatch house at Punaauia in an affluent area ten miles east of Papeete, settled by wealthy families, in which he installed a large studio, sparing no expense.

For the first year at least he produced no paintings, having decided to concentrate his efforts solely on sculpture. Few of his wooden carvings from this period survive, most of them collected by Monfreid. When he resumed painting, he reprised his long-standing series of sexually charged nudes, as seen in the famous paintings *Te tamari no atua* (Son of God) and *O Taiti* (Nevermore).

‘Nevermore’, a refrain from *The Raven*, a famous poem published in 1875 by Edgar Allan Poe, reflects the depression that the painter suffered in 1897. A recitation of Poe’s poem was given at the dinner held in Gauguin’s honour before his departure for Tahiti. In the poem, the bird of the title, visits a poet on a cold winter evening, repeatedly croaking “Nevermore”. Although Gauguin denied that the ominous appearing bird in the background of the image bore any resemblance to Poe’s creation, the inscription in the upper left is a clear reference to the poem and demonstrates Gauguin’s interest in literary subjects.

The model was Pahura, his new *vahine* wife, this time aged fifteen. The artist had been excited about the birth of their girl, but she died shortly afterwards, casting the parents into depression. We can see Pahura's wide eyes peer off into the far distance, lost to the world in her unending grief. A sombre setting is established in the murky palette and unsettling symbols scattered throughout the scene. The two figures behind the headboard hover like malevolent spirits, their ambiguous nature adding to the unease.


NEVERMORE



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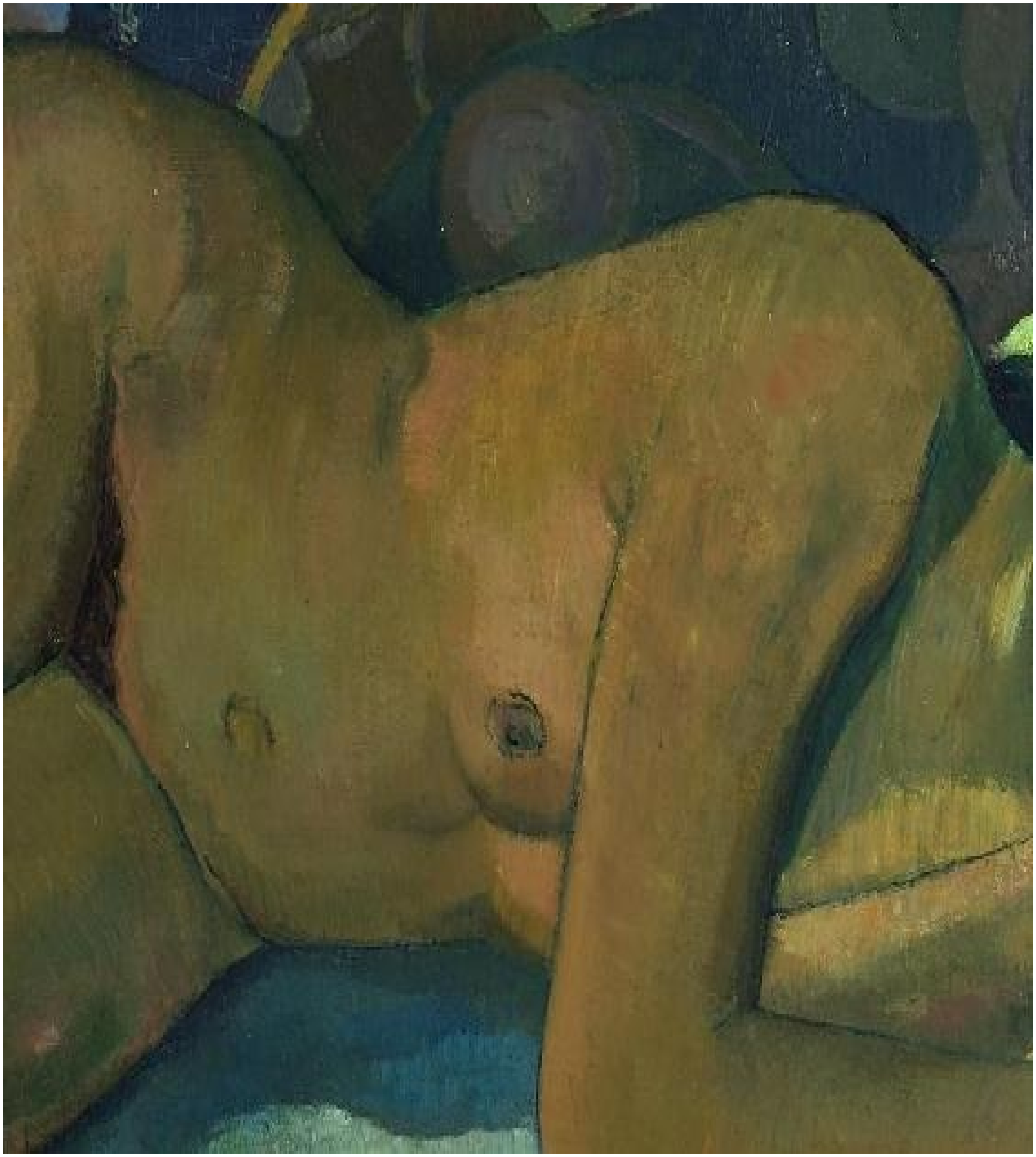

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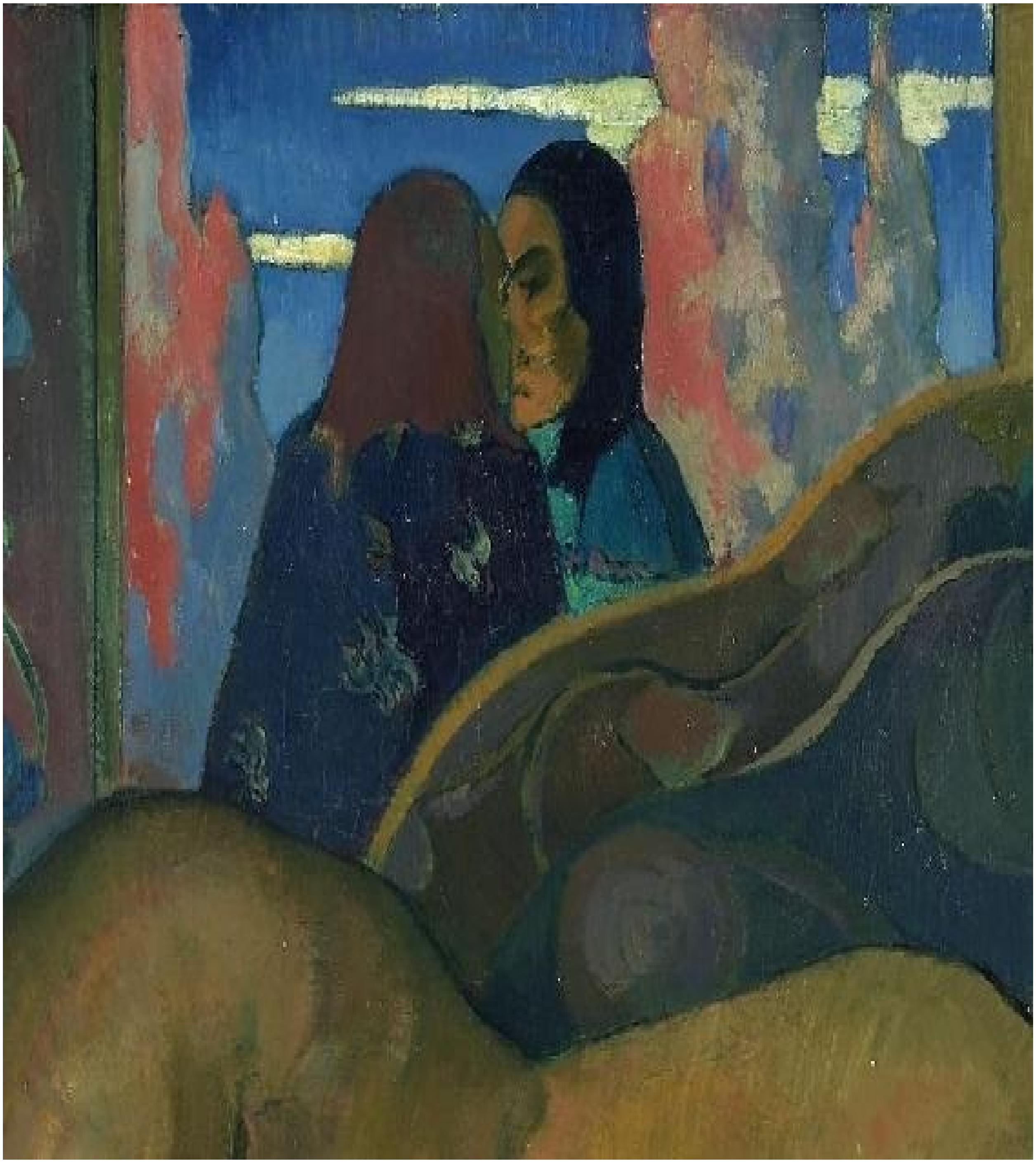

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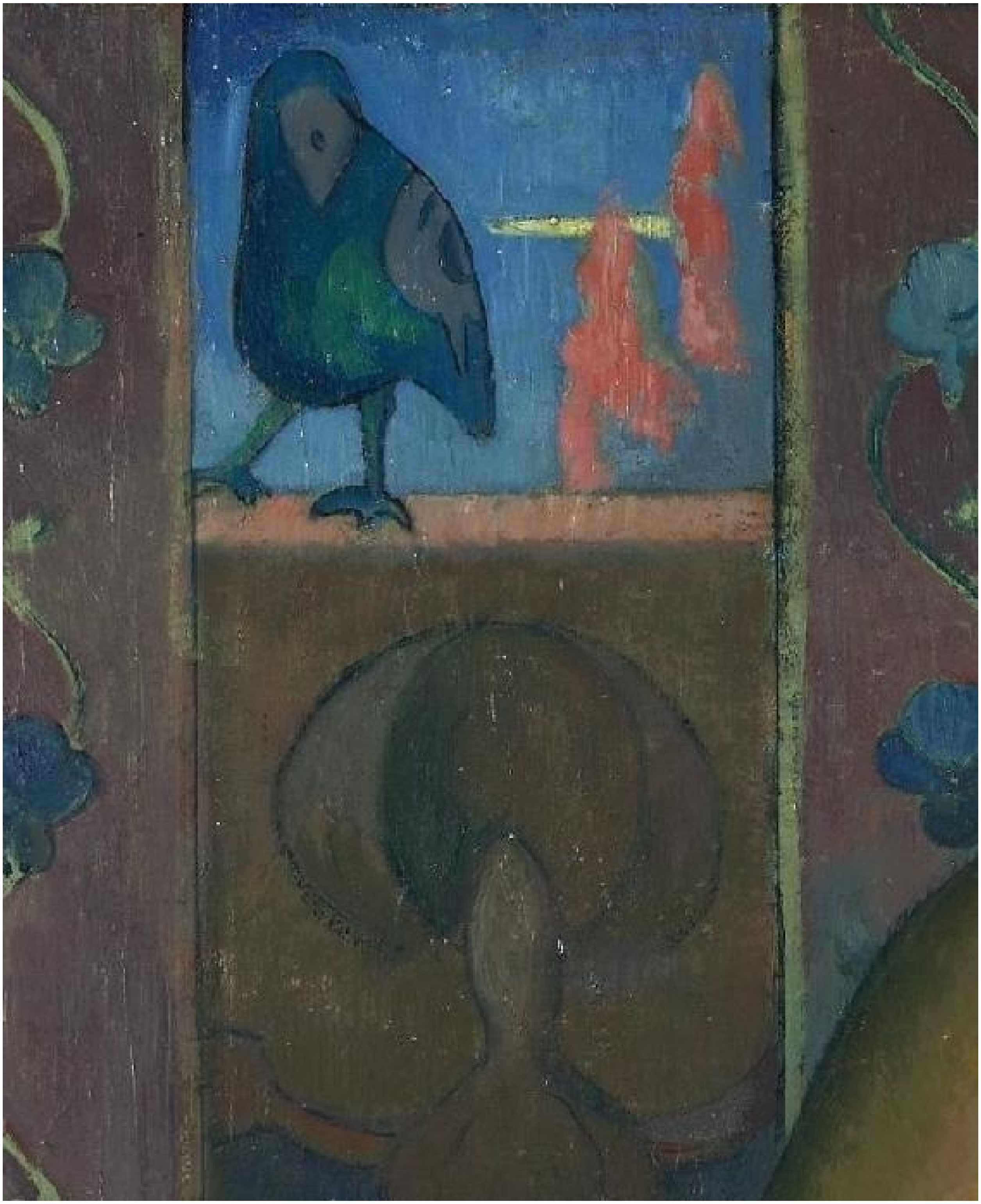

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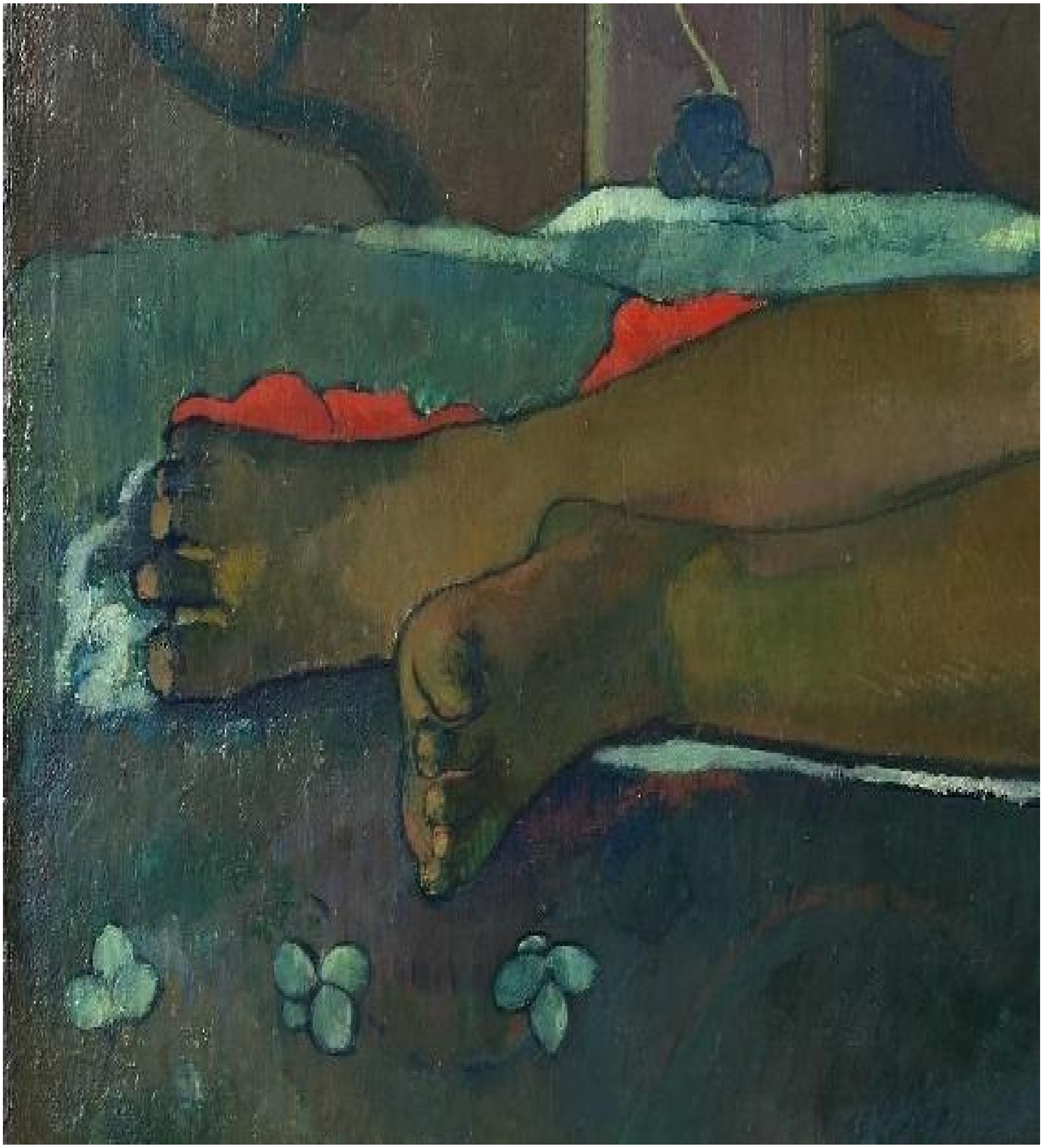

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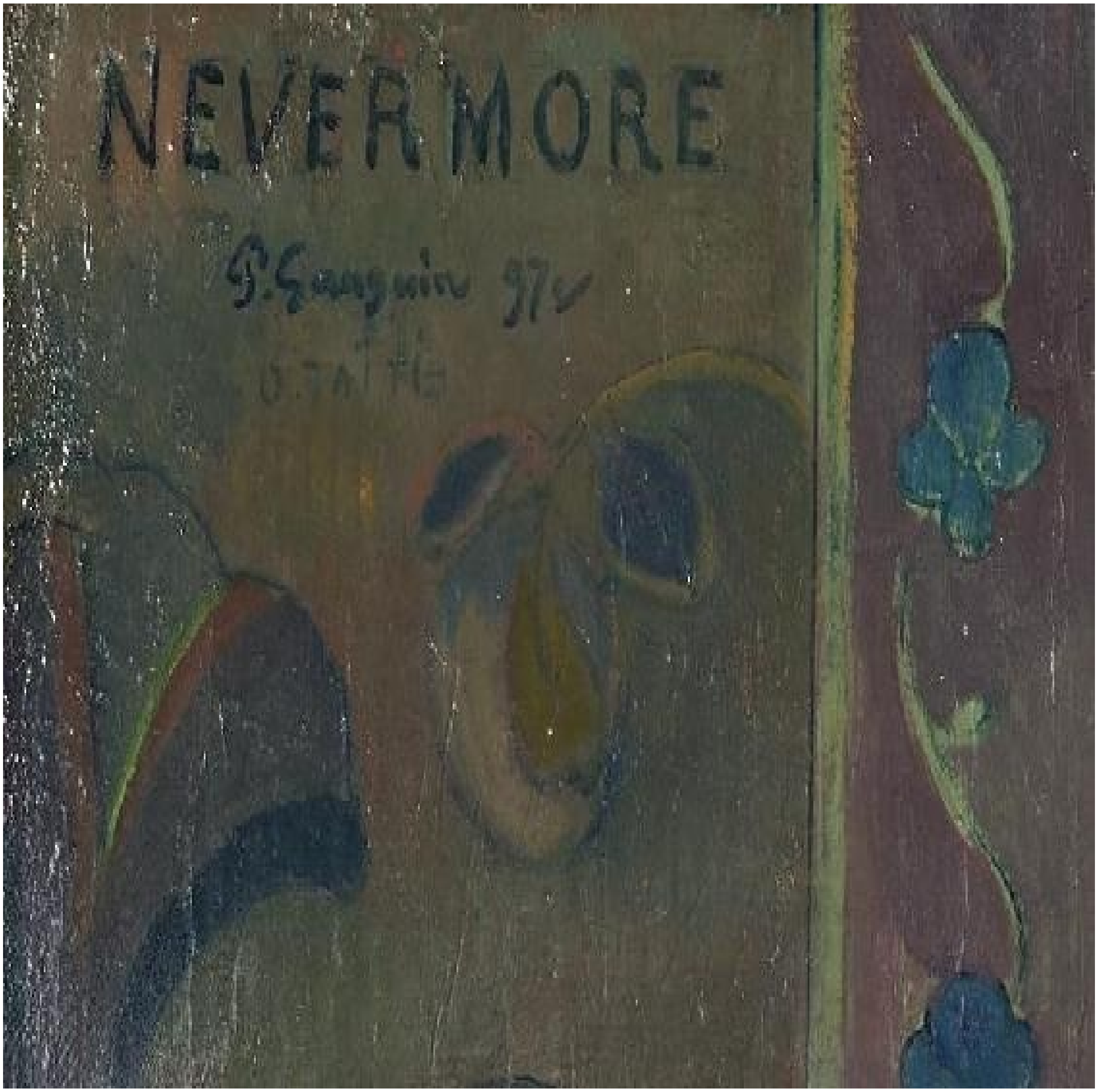

NEVERMORE
P. Gauguin 97
O. TAITI

WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING?

Gauguin’s health took a decided turn for the worse and he was hospitalised several times for a variety of ailments. The shattered ankle from the seaside visit to Concarneau was worsening, the open fracture having never healed properly. Now painful and debilitating sores that restricted his movement were erupting up and down his legs, which he treated with arsenic. Gauguin blamed the tropical climate and described the sores as “eczema”, but his biographers agree this must have been the progress of syphilis. The locals around him thought he was suffering leprosy and avoided the artist; only Pahura remained true, nursing him through his sickness.

It was during this time that he produced one of modern art’s most enduring and enigmatic masterpieces, which bears the protracted title: *Where Do We Come From? What Are We? Where Are We Going?*

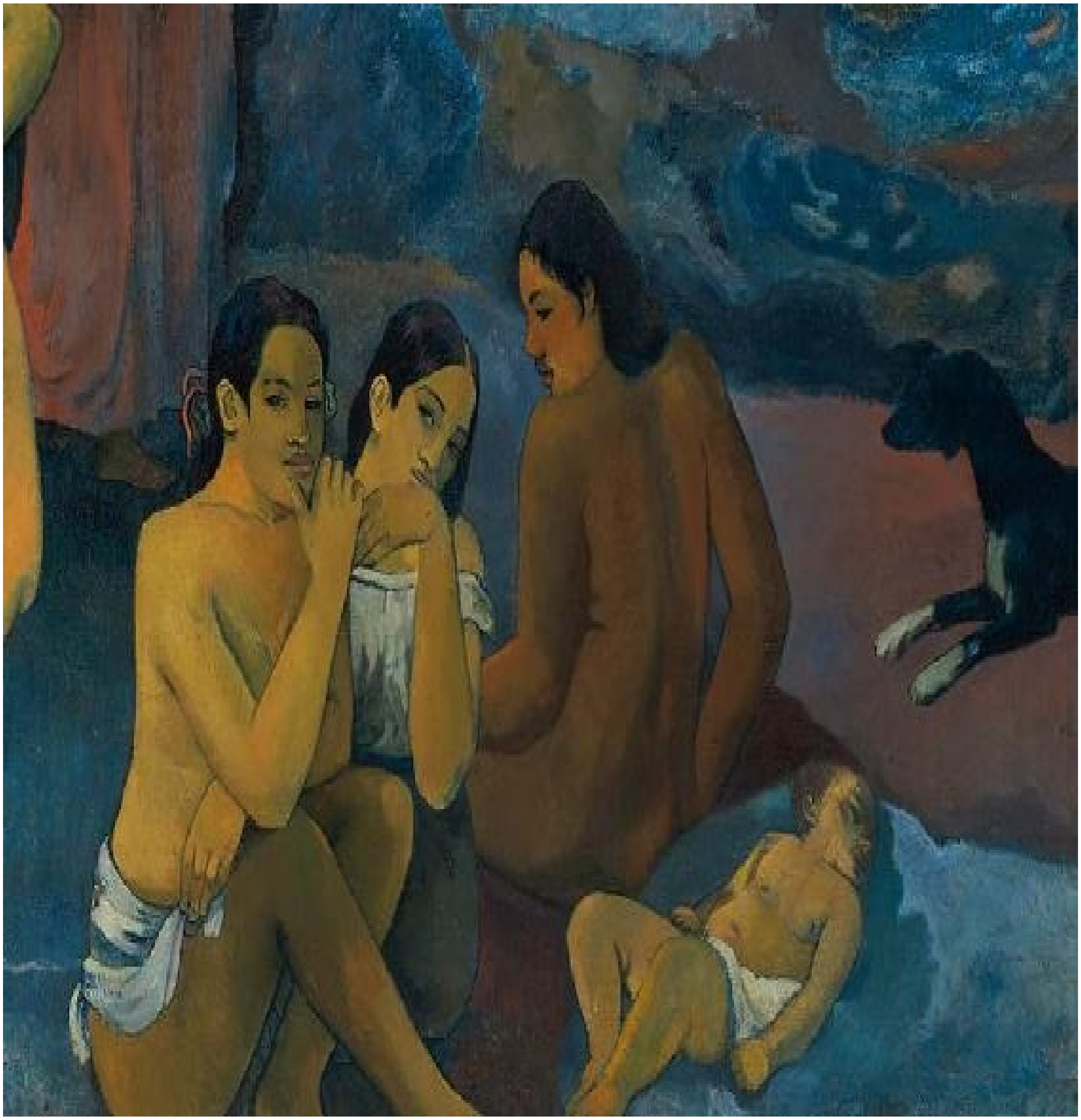
During his student days at the Petit Séminaire de La Chapelle-Saint-Mesmin, just outside Orléans, the teacher for his Catholic liturgy class was the Bishop of Orléans, Félix-Antoine-Philibert Dupanloup, who had devised his own catechism to be lodged in the minds of the schoolboys to lead them towards proper spiritual reflections on the nature of life. The three fundamental questions in this catechism were: “Where does humanity come from?” “Where is it going to?”, “How does humanity proceed?”. Although in later life Gauguin was vociferously anticlerical, these questions from Dupanloup’s catechism obviously had lodged in his mind, and “where?” became the key question that the artist explored in his work.

Gauguin indicated that the canvas should be read from right to left, with the three major figure groups illustrating the questions posed in the title. The three women with a child represent the beginning of life. The middle group symbolises the daily existence of young adulthood. The final group to left represents “an old woman approaching death appearing reconciled and resigned to her thoughts”; at her feet, “a strange white bird...represents the futility of words.” The blue idol in the background apparently represents what Gauguin described as “the Beyond.”

In 1898, Gauguin sent the painting to Georges-Daniel de Monfreid in Paris. Monfreid passed it to Ambroise Vollard along with eight other thematically related pictures shipped earlier. They went on view at Vollard's gallery from November to December 1898. The exhibition was a success, although the large canvas received mixed reviews. The critic Andre Fontainas of the Mercure de France acknowledged a grudging respect for the work, but thought the allegory impenetrable without the inscription and compared the painting unfavourably to the murals of Pierre Puvis de Chavannes, who had died recently. Vollard had already purchased the other works as a job lot from Monfreid for 1,000 francs, but refrained from purchasing the larger work and had difficulty selling it on.

Charles Morice two years later tried to raise a public subscription to purchase the painting for the nation. To assist him, Gauguin wrote a detailed description of the work, concluding with the messianic remark that he spoke in parables: "Seeing they see not, hearing they hear not". The subscription nevertheless failed. Vollard eventually sold the painting for 2,500 francs in 1901 to Gabriel Frizeau, of which Vollard's commission was perhaps as much as 500 francs. In time, the painting was consigned and sold to several other Parisian and European merchants and collectors, until it was purchased by the Marie Harriman Gallery in New York City in 1936. The Museum of Fine Arts, Boston, acquired it from the Marie Harriman Gallery on 16 April 1936.

Gauguin considered the following plate his masterpiece and the grand culmination of his life's work and ideology as an artist. He was in despair when he undertook the painting, mourning for his favourite daughter Aline, who had died tragically from pneumonia earlier in the year. Oppressed by debts, Gauguin planned to kill himself on finishing work on the canvas. He subsequently made an unsuccessful attempt with an overdose of arsenic, after climbing to the top of a nearby hill. Four years later, suffering the grim final stages of syphilis and addicted to morphine, Gauguin was extremely weak and in constant pain. He resorted once again to using morphine and died suddenly on the morning of 8 May 1903.



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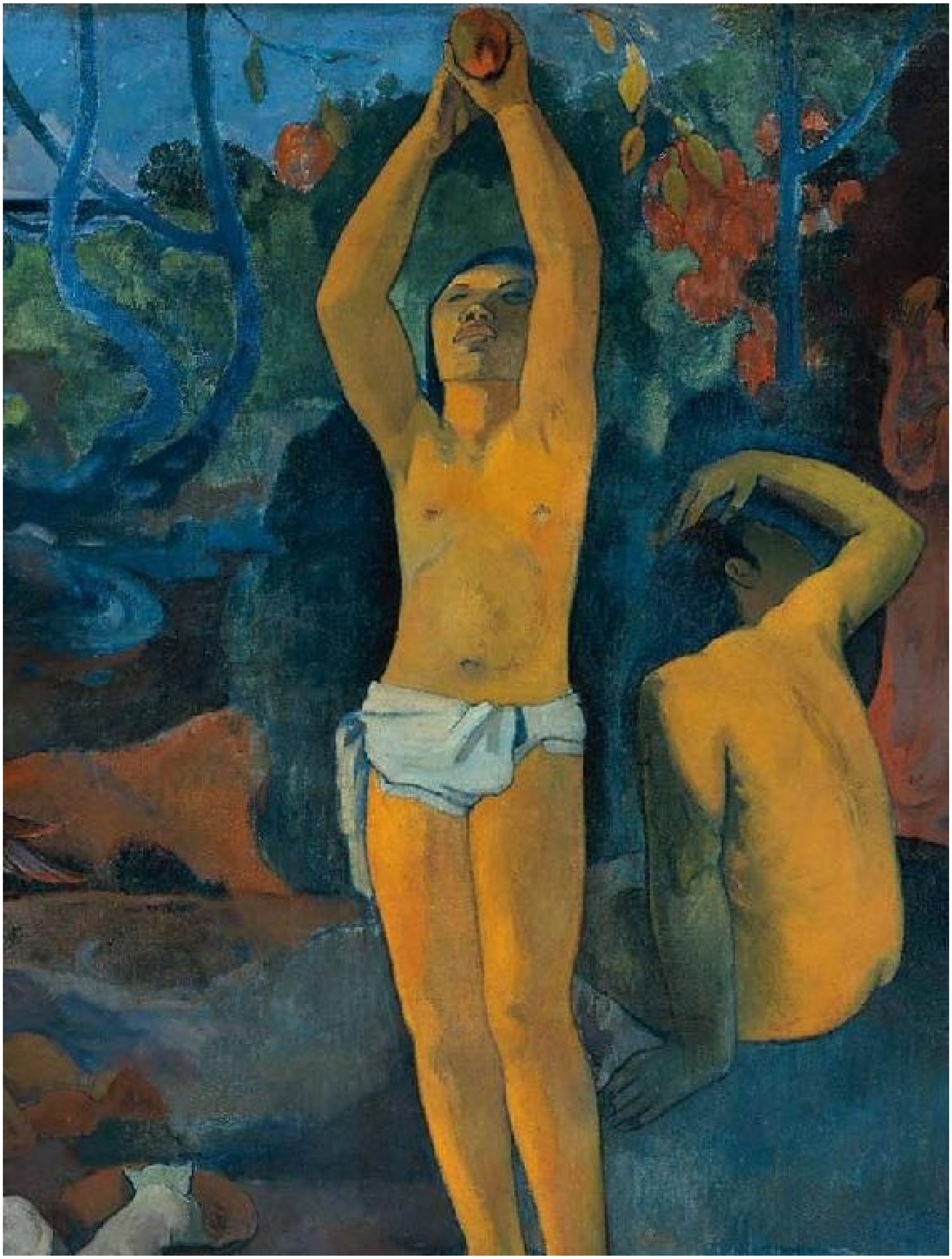

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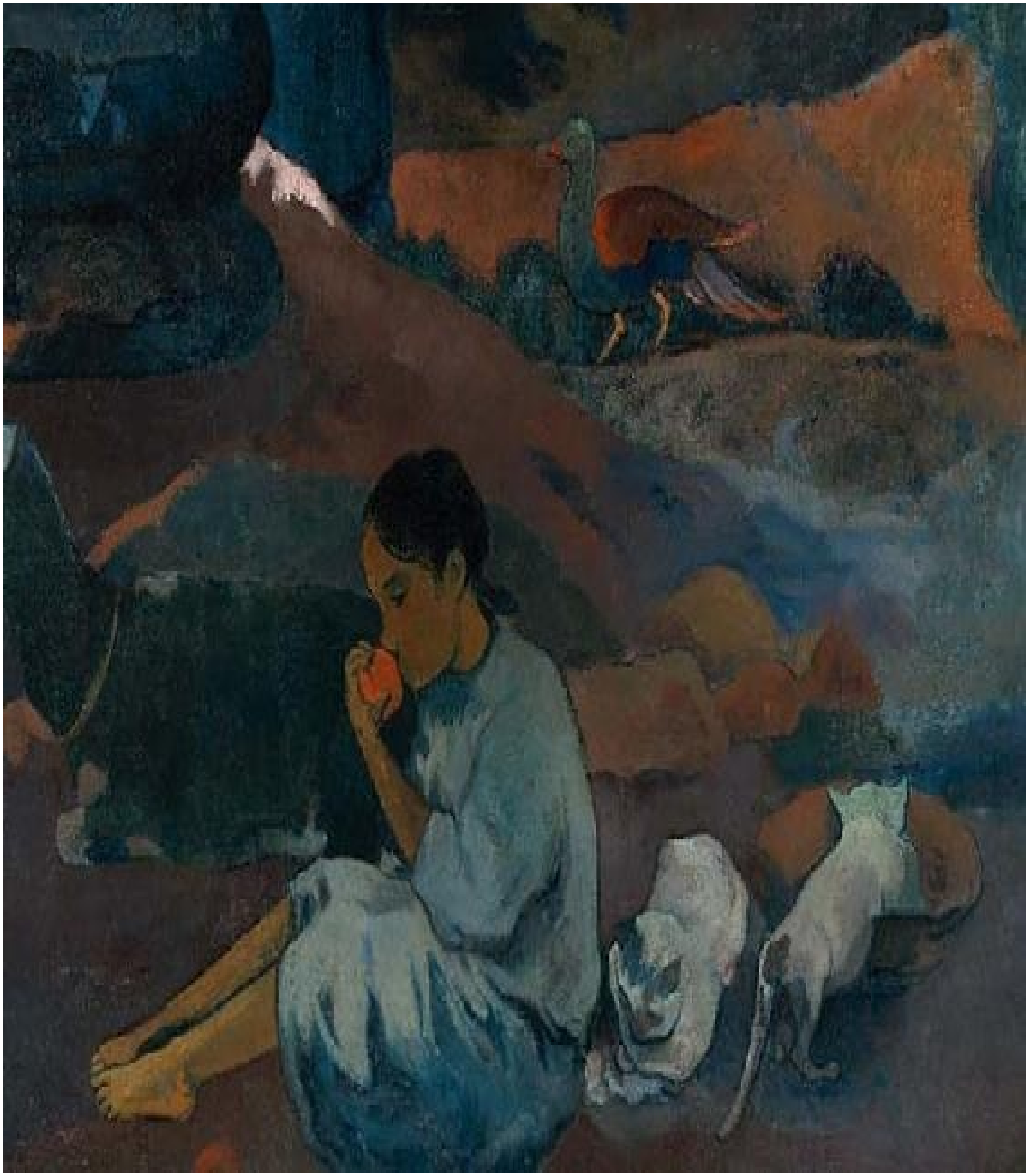

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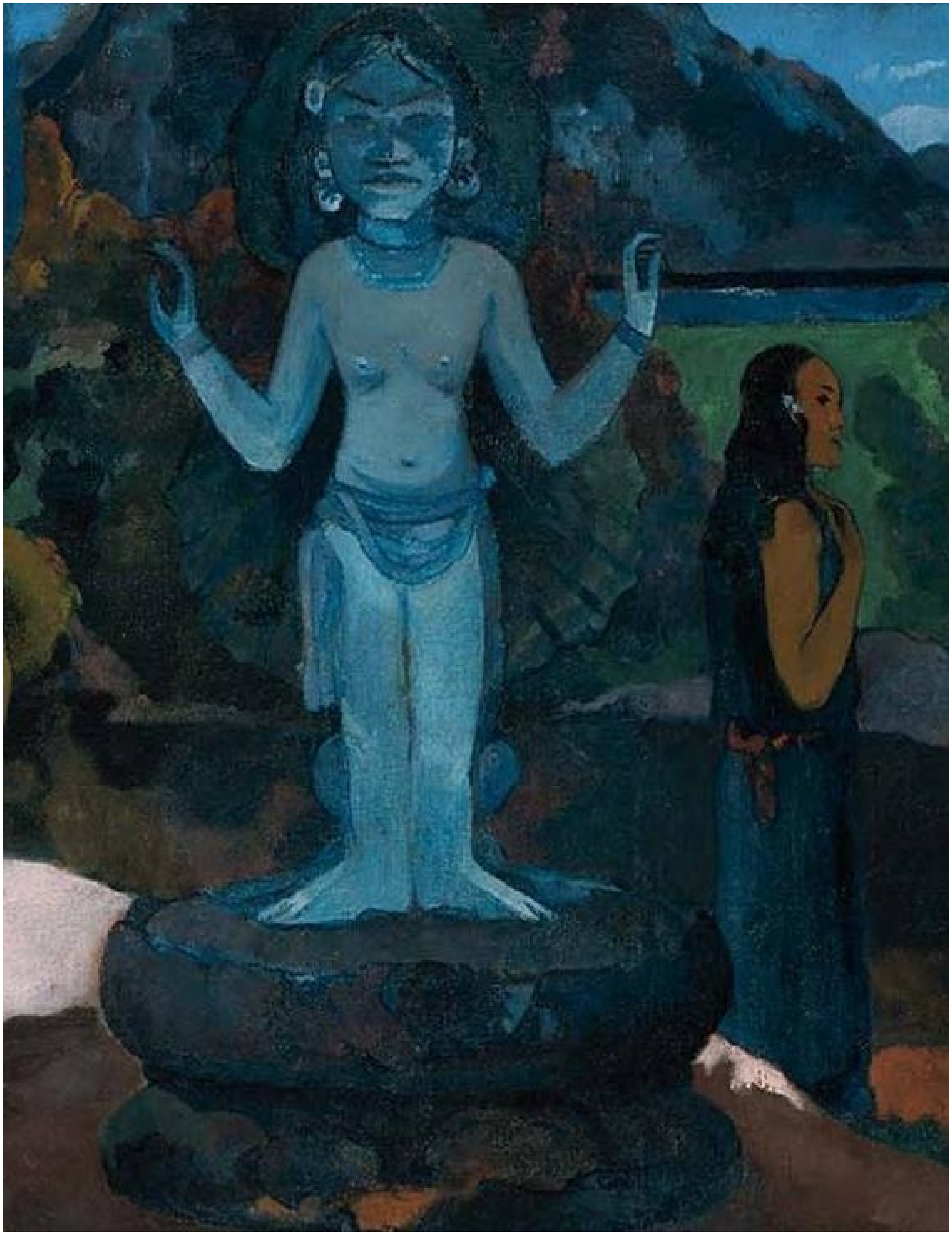

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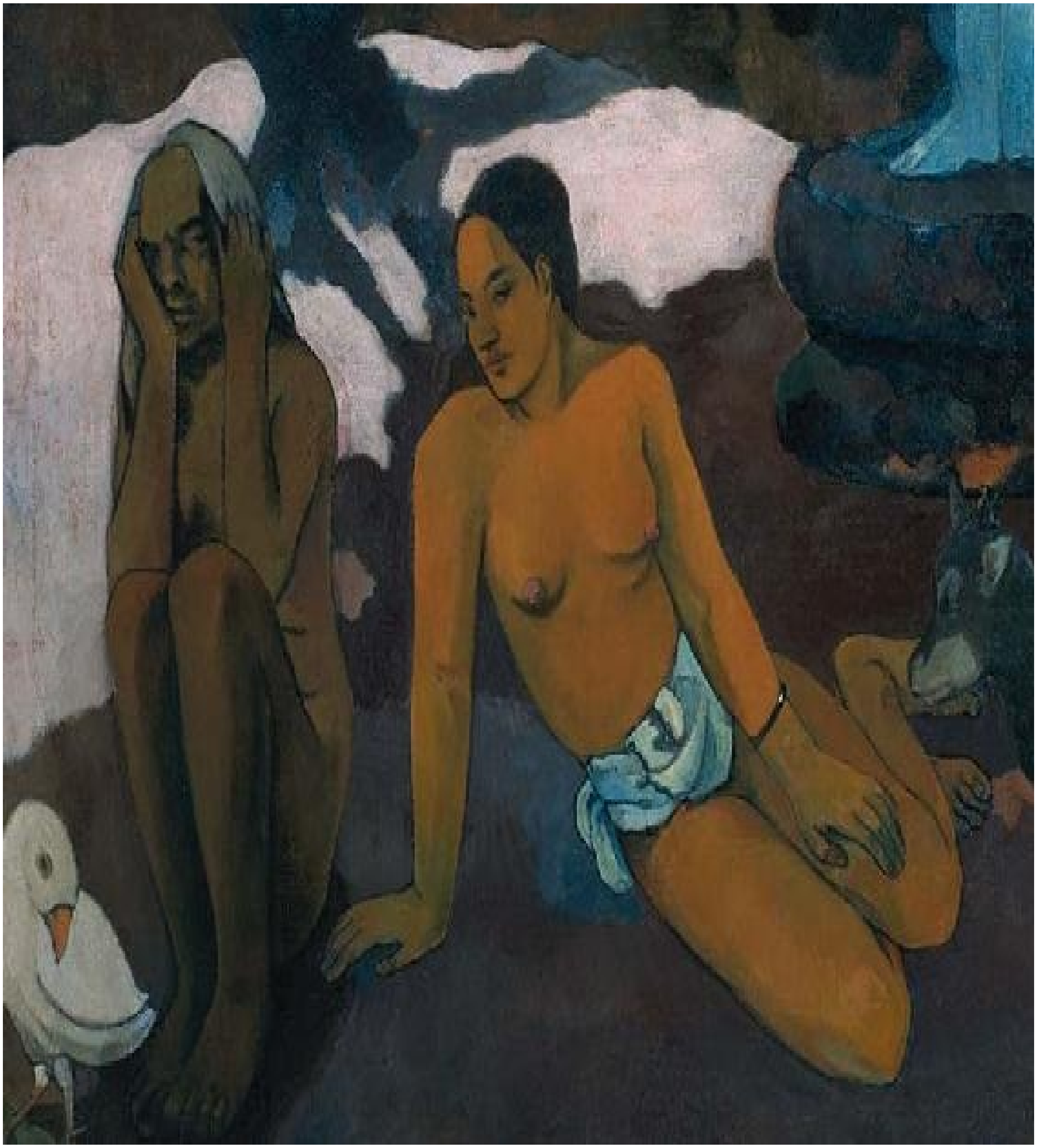

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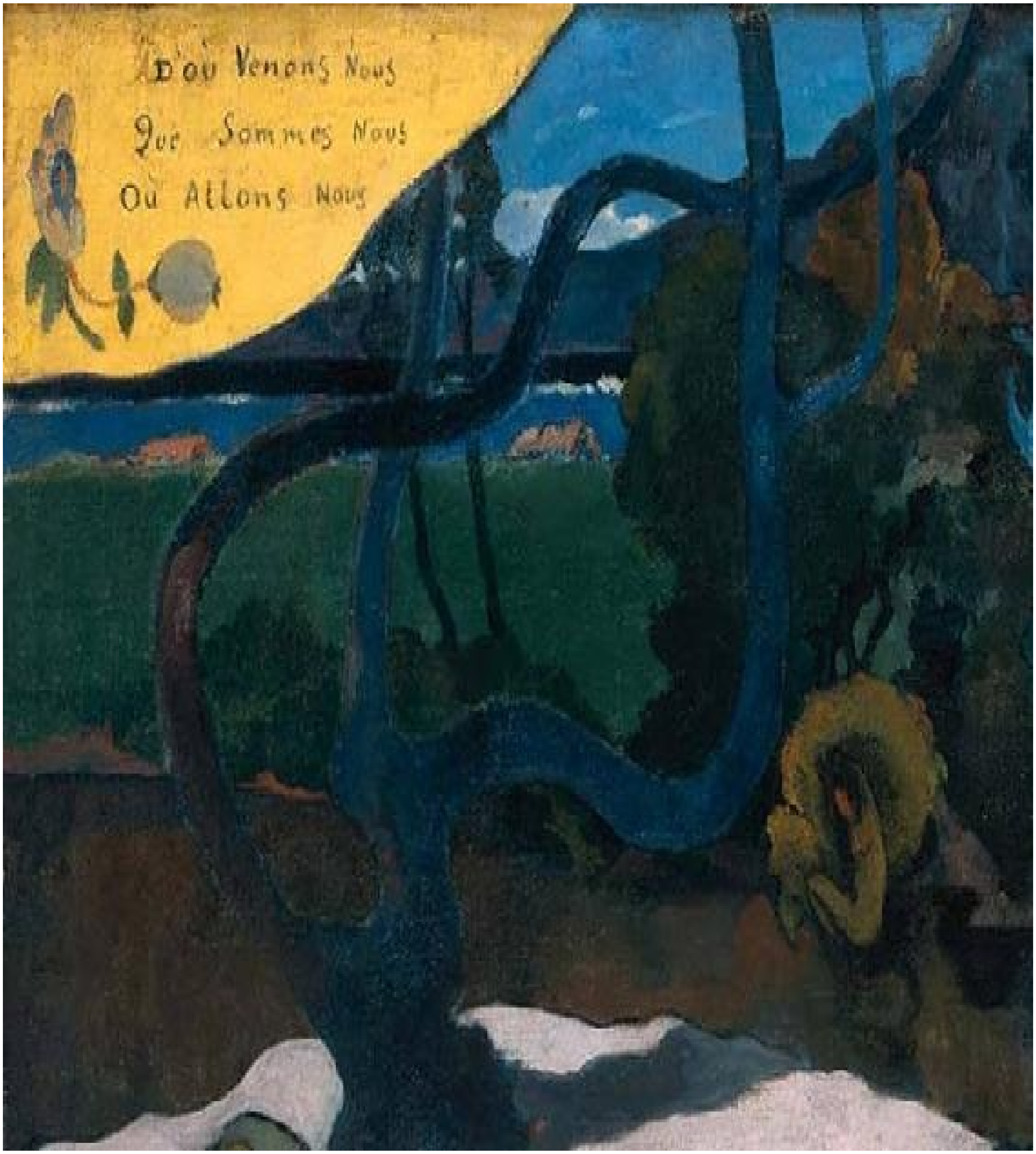
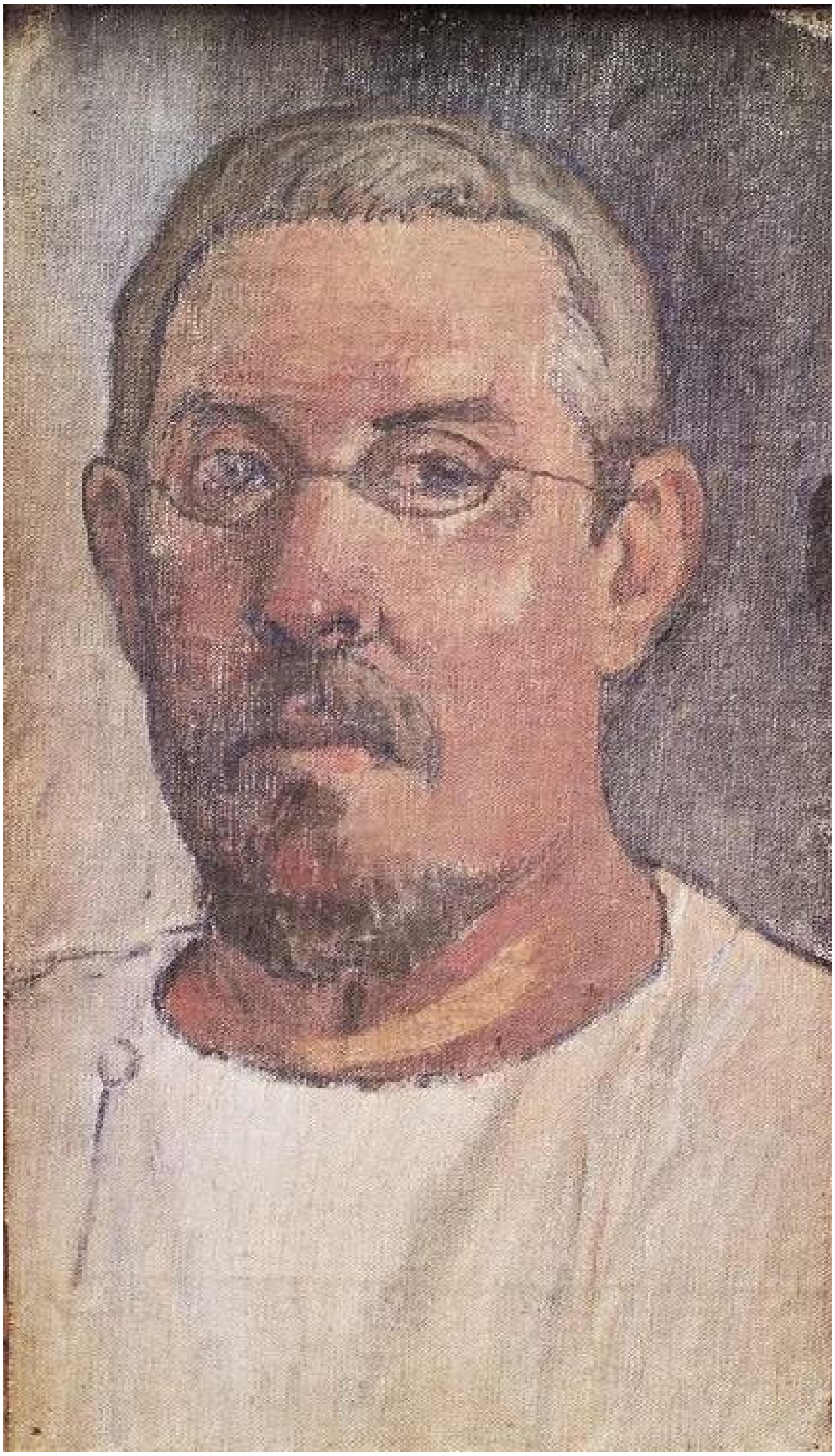


Detail

The artist's final self portrait, 1903, Kunstmuseum Basel



The artist's final self portrait, 1903, Kunstmuseum Basel

The Paintings

The town hall in La Chapelle-Saint-Mesmin, Loiret department, north-central France — Gauguin was sent to the prestigious Catholic boarding school Petit Séminaire de La Chapelle-Saint-Mesmin, where he spent three years. At the age of fourteen, he entered the Loriol Institute in Paris, a naval preparatory school, before returning to Orléans to take his final year at the Lycée Jeanne D'Arc.

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Rocks on the Breton Coast
Rocks on the Coast
Rocky Coast
Rouen Landscape
Rouen Suburb
Rouen, l’Eglise Saint-Ouen
Rouen, Spring

Rowan Bouquet
Rue Jouvenet, Rouen
Savage Poems
Scene from the Life of Tahitians
Schooner and Three-Master
Seascape with Cow on the Edge of a Cliff
Seashore, Martinique
Seaside Harvest, le Pouldu
Seated Breton Girl
Seaweed Gatherers
Self Portrait
Self Portrait
Self Portrait at Lezaven
Self Portrait with ‘Yellow Christ’
Self Portrait with Hat
Self Portrait with Mandolin
Self Portrait with Palette
Self Portrait with Spectacles
Self Portrait, Les Miserables
Shepherd and Shepherdess in a Meadow
Sister of Charity
Skaters in Fredericksberg Park
Sketch of Women of Martinique
Snow in Copenhagen
Snow, Rue Carcel
Stable near Dieppe
Stable near Dieppe
Still Life ‘Ripipont’
Still Life in an Interior, Copenhagen
Still Life with Apples and Green Vase
Still Life with Apples, Pear and Ceramic Portrait Jug
Still Life with Carafe and Ceramic Figure
Still Life with Chinese Peonies and Mandolin
Still Life with Delacroix Drawing
Still Life with Fan
Still Life with Fruit Plate
Still Life with Horse’s Head

Still Life with Japanese Print
Still Life with Jug and Red Mullet
Still Life with L'Esperance
Still Life with Mangoes
Still Life with Mangoes and Hisbiscus
Still Life with Onions, Beetroot and a Japanese Print
Still Life with Oranges
Still Life with Oysters
Still Life with Parrots
Still Life with Peaches
Still Life with Profile of Laval
Still Life with Quimper Pitcher
Still Life with Sunflowers on an Armchair
Still Life with Tahitian Oranges
Still Life with Teapot and Fruit
Still Life with Three Puppies
Still Life, Fete Gloanec
Still Life, The White Bowl
Stream, Osny
Street in Rouen
Street, Osny
Street, Rouen
Study of a Nude, Suzanne Sewing
Study of Cats and a Head
Study of Vegitation
Suburb under Snow
Summer Bouquet and Clogs
Sunflowers
Sunken Lane
Sunken Path, Wooded Rise
Ta Matete (The Market)
Tahitian Landscape
Tahitian Landscape
Tahitian Landscape with Two Goats
Tahitian Man with His Arms Raised
Tahitian Pastorals
Tahitian Scene

Tahitian Village
Tahitian Woman
Tahitian Woman and Boy
Tahitian Woman and Two Children
Tahitian Woman in a Landscape
Tahitian Woman near a River
Tahitian Woman’s Head
Tahitian Women
Tahitian Women Bathing
Tahitian Women on the Beach
Tahitian Women under the Palms
Tahitians at Rest (unfinished)
Taperaa Mahana
Te Aa No Areois
Te Arii Vahine
Te Arii Vahine
Te Avae No Maria
Te Avae No Maria
Te Faaturuma
Te faruru
Te Faruru
Te papa nave nave
Te Poipoi
Te Ra’au Rahi
Te raau rahi
Te Rare Hymenee
Te Rerioa
Te tamari no atua
Te Tiare Arani
Thatched Hut under Palm Trees
The Artist’s Children, Impasse Malherne
The Aven Running through Pont-Aven
The Bathers
The Black Pigs
The Blue Roof
The Boss’s Daughter
The Cail Factories and Quai de Grenelle

The Call
The Canoe: A Tahitian Family
The Cellist
The Clog Maker
The Coast of Bellangenay
The Crane
The Creek, Le Pouldu
The Family in the Garden, rue Carcel
The Ford
The Garden in Winter, rue Carcel
The Gate
The Great Buddah
The Guitar Player
The Ham
The Hibiscus Tree
The House at Pan-Du
The House at Pendu
The Invocation
The Large Trees
The Little Valley
The Loss of Virginity
The Magician of Hivaoa
The Makings of a Bouquet
The Market Gardens of Vaugirard
The Meal
The Messengers of Oro
The Milkmaid
The Moulin du Bois d’Amour Bathing Place
The Offering
The Port of Rouen
The Port, Dieppe
The Queen’s Mill, Østervold
The Red Cow
The Road Up
The Schuffenecker Studio
The Seine at Pont d’Iéna. In the Snow
The Seine at Rouen

The Seine in Paris
The Seine in Paris between the Pont d’Iéna and Pont de Grenelle
The Seine Opposite the Quai de Passy
The Siesta
The Square Basin
The Swineheard
The Swineherd
The Vision after the Sermon
The Wave
The White Horse
The White Tablecloth
The Willows
The Yellow Christ
Three Huts, Tahiti
Three Tahitian Women
Three Tahitian Women against a Yellow Background
Three Tahitians
Tomatoes and a Pewter Tankard on a Table
Tree Lined Road, Rouen
Tropical Conversation
Tropical Vegetation
Turkeys, Pont-Aven
Two Breton Peasants on the Road
Two Breton Women
Two Cows in the Meadow
Two Girls Bathing
Two People on a Sofa
Two Tahitian Women
Two Tahitians
Two Vases of Flowers and a Fan
Two Women
Two Women
Upaupa
Vahine no te Miti
Vahine no te Tiare
Vahine no te vi
Vairumati

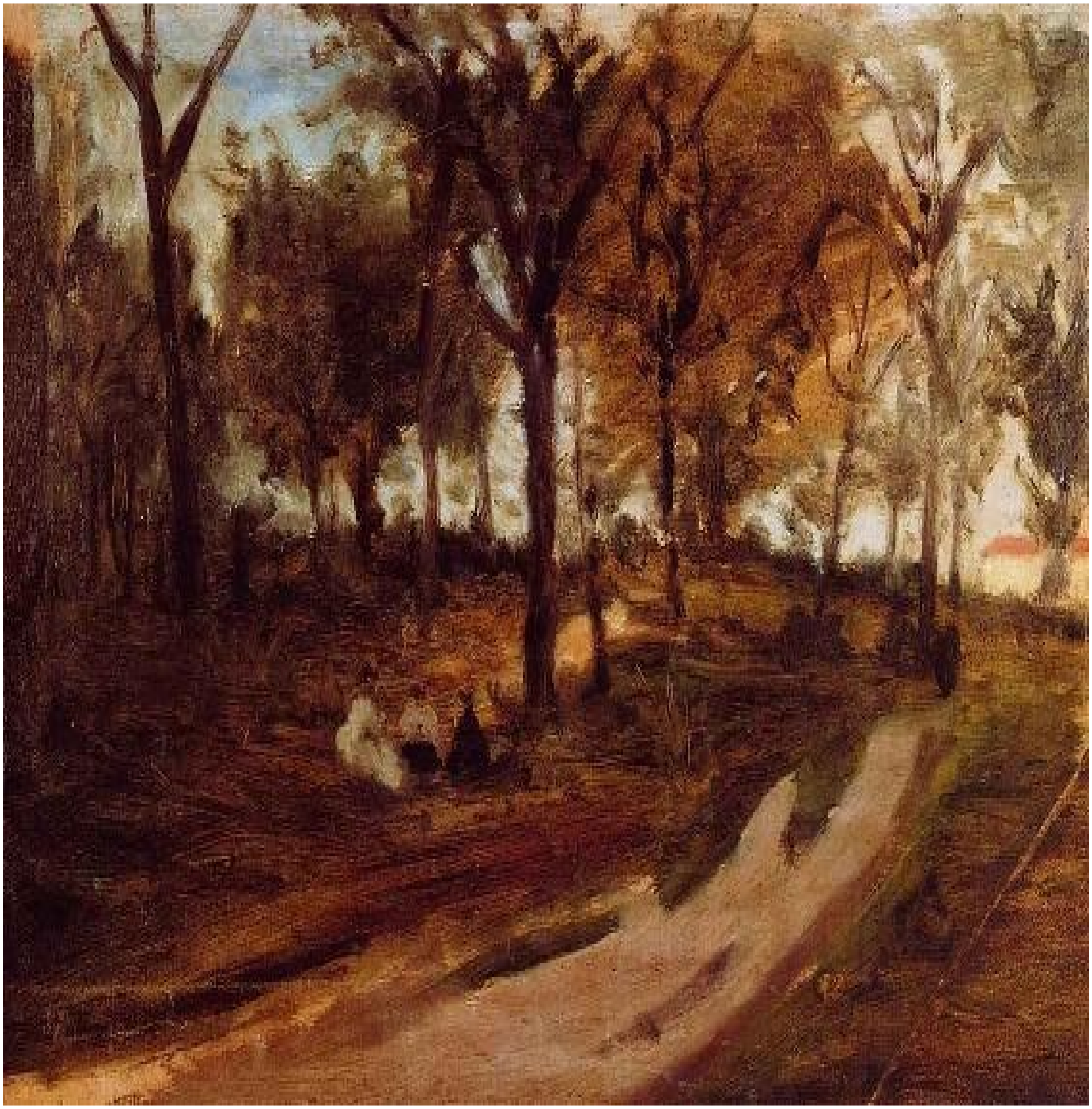
Vase of Flowers (after Delacroix)
Vase of Flowers and Window
Vase of Nasturtiums
Vase of Peonies I
Vaugirard Church by Night
Viaraumati Tei Oa
View of Pont-Aven from Lezaven
Village in the Snow
Village Street, Osny
Washerwoman at Simonou Mill, Pont-Aven
Washerwomen
Washerwomen at the Roubine du Roi. Arles
Watering Place
Watering Place
Waterside Houses
Where do We Come From? What are We? Where are We Going?
White House
Willow by the Aven
Willows
Windmil, Ostervold Park
Winter Landscape
Winter Landscape, Effect of Snow
Winter’s End
Woman Embroidering
Woman in the Waves
Woman in the Waves
Woman on the Banks of the River
Woman’s Head
Women and a White Horse
Women at the Riverside
Women Bathing, Dieppe
Wood Tankard and Metal Pitcher
Yellow Haystacks
Yellow Haystacks
Young Breton Bathers
Young Breton Woman
Young Girl Dreaming

Young Man with a Flower
Young Woman at a Window
Young Woman Lying in the Grass

1870’s

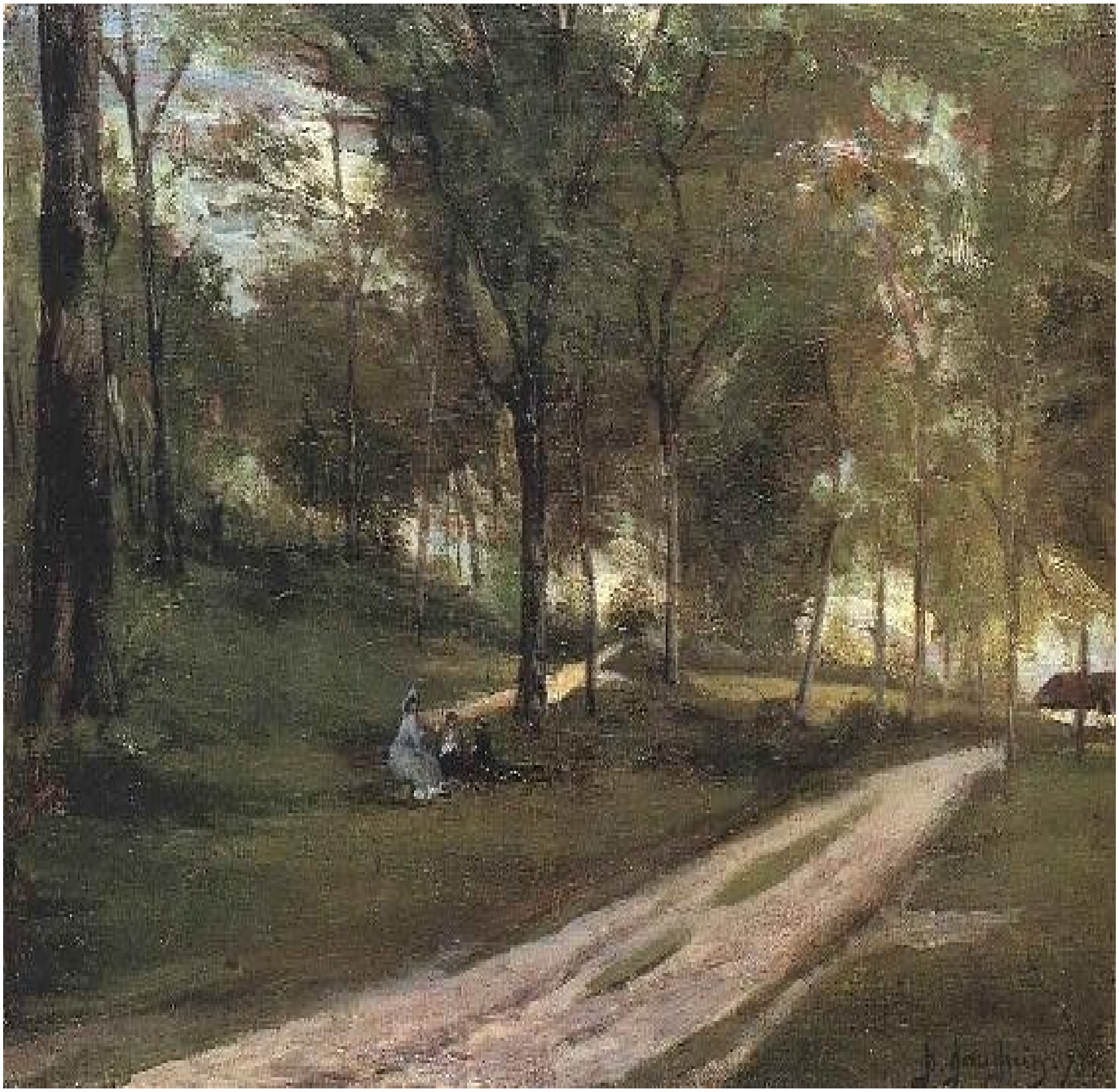
In the Forest, Saint-Cloud I

1873
Private collection
Oil on canvas



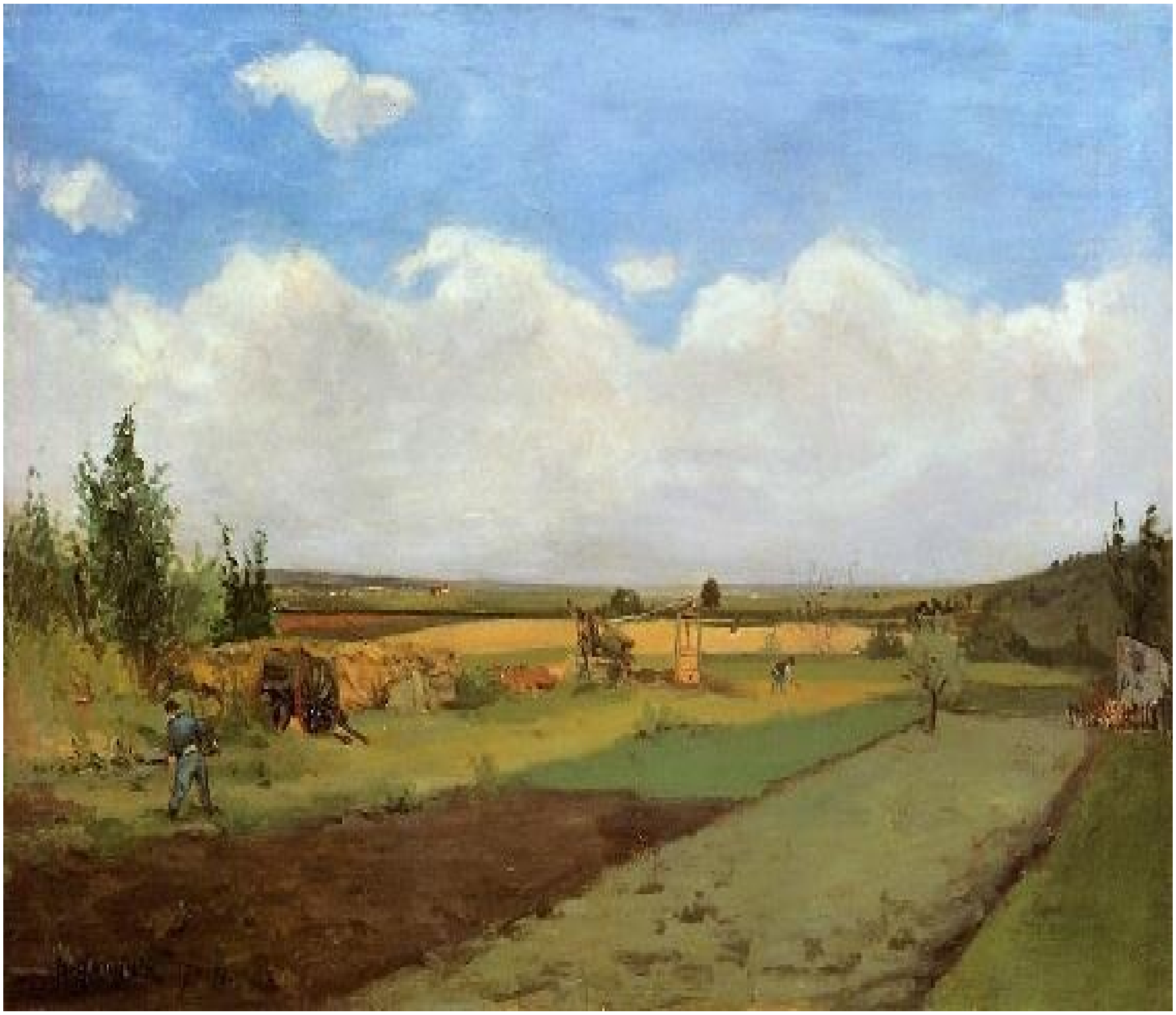
In the Forest, Saint-Cloud II

1873
Private collection
Oil on canvas



Landscape

1873
Fitzwilliam Museum, University of Cambridge
Oil on canvas



Forest Path

1873
Private collection
Oil on canvas

Clearing I

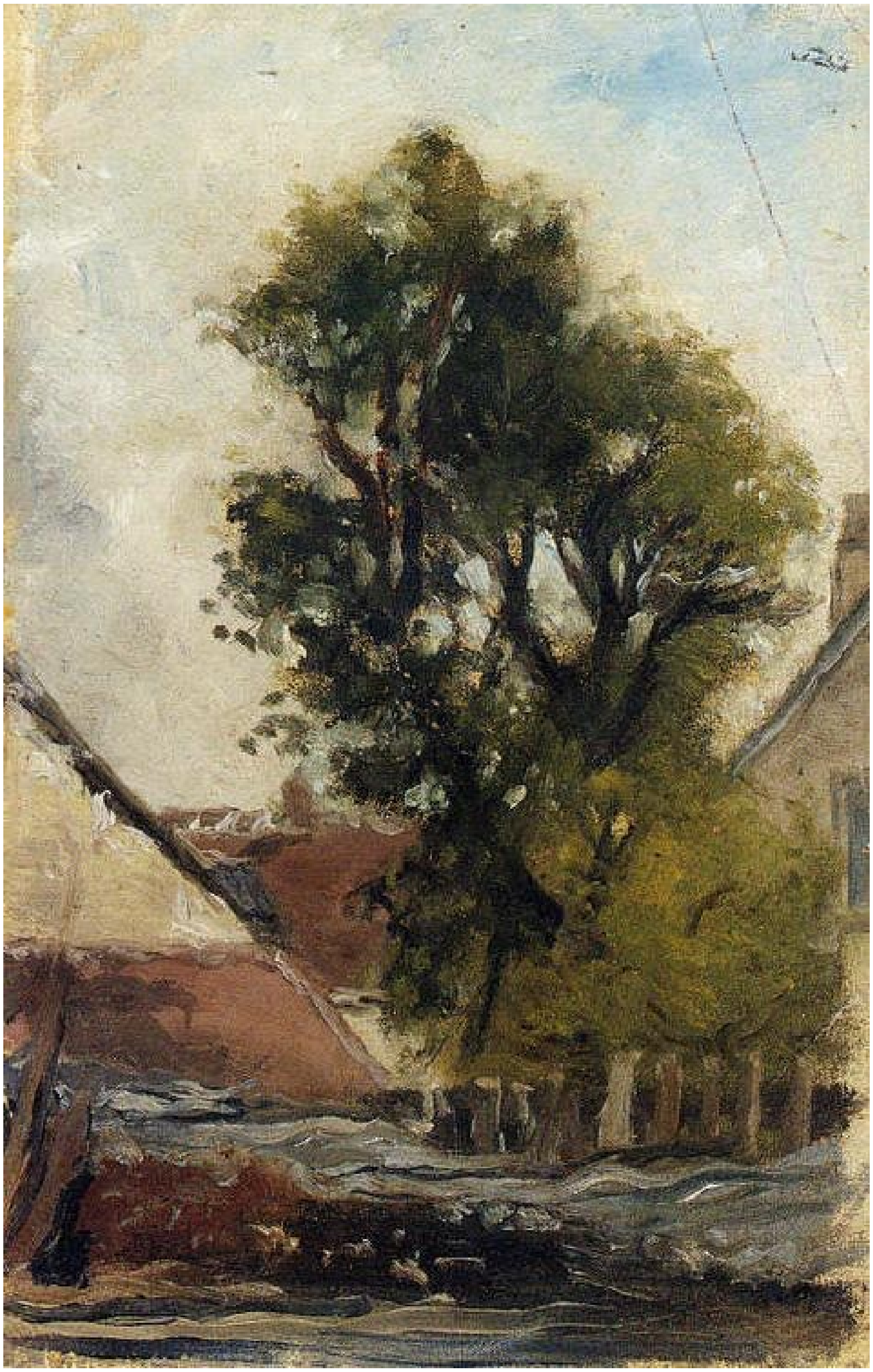
1873-1874
Musée des Beaux-Arts d’Orléans
Oil on canvas

Clearing II

1873-1874
Private collection
Oil on canvas

On the Farm I

1874
Private collection
Oil on canvas

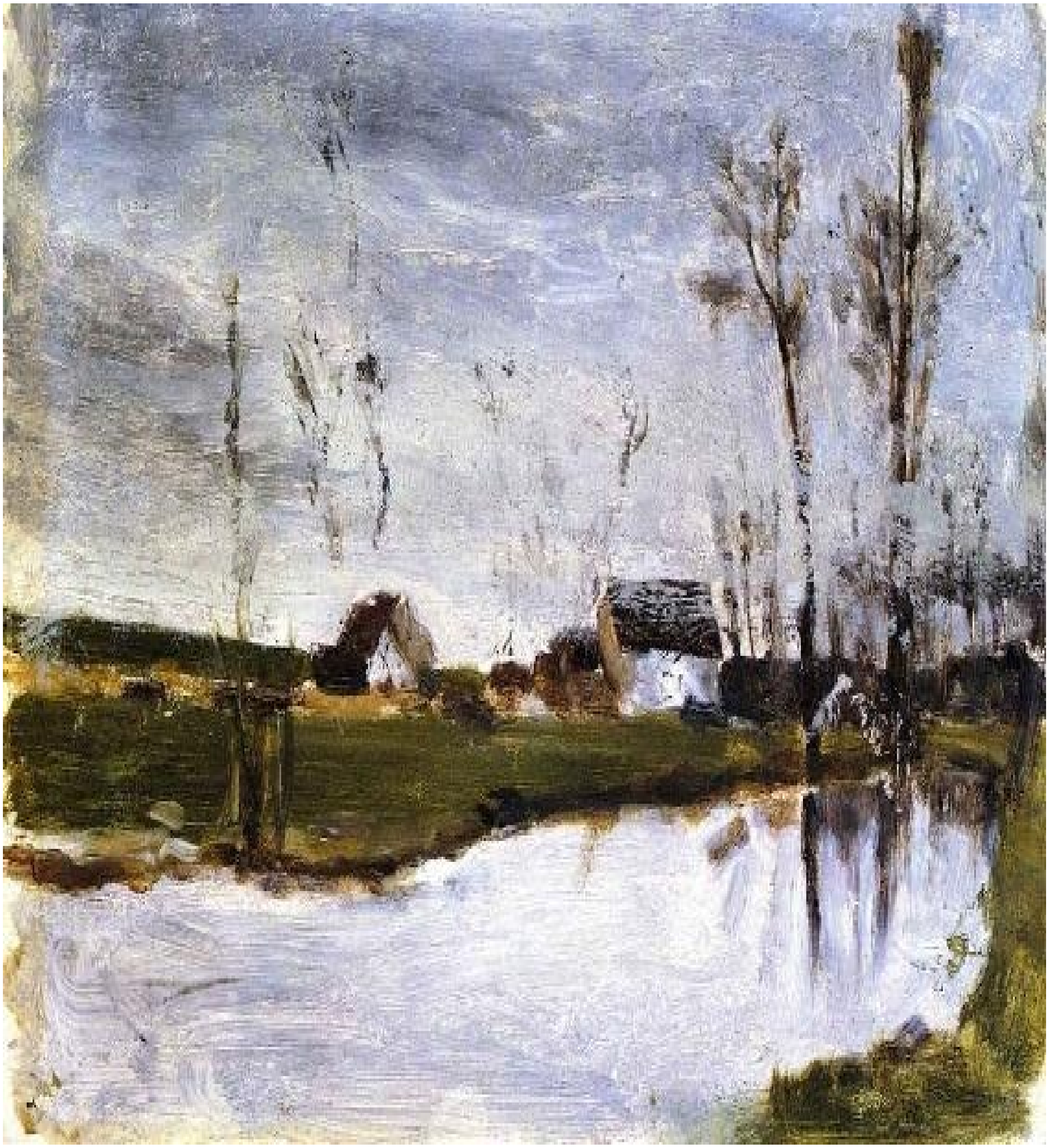


On the Farm II

1874
Private collection
Oil on canvas

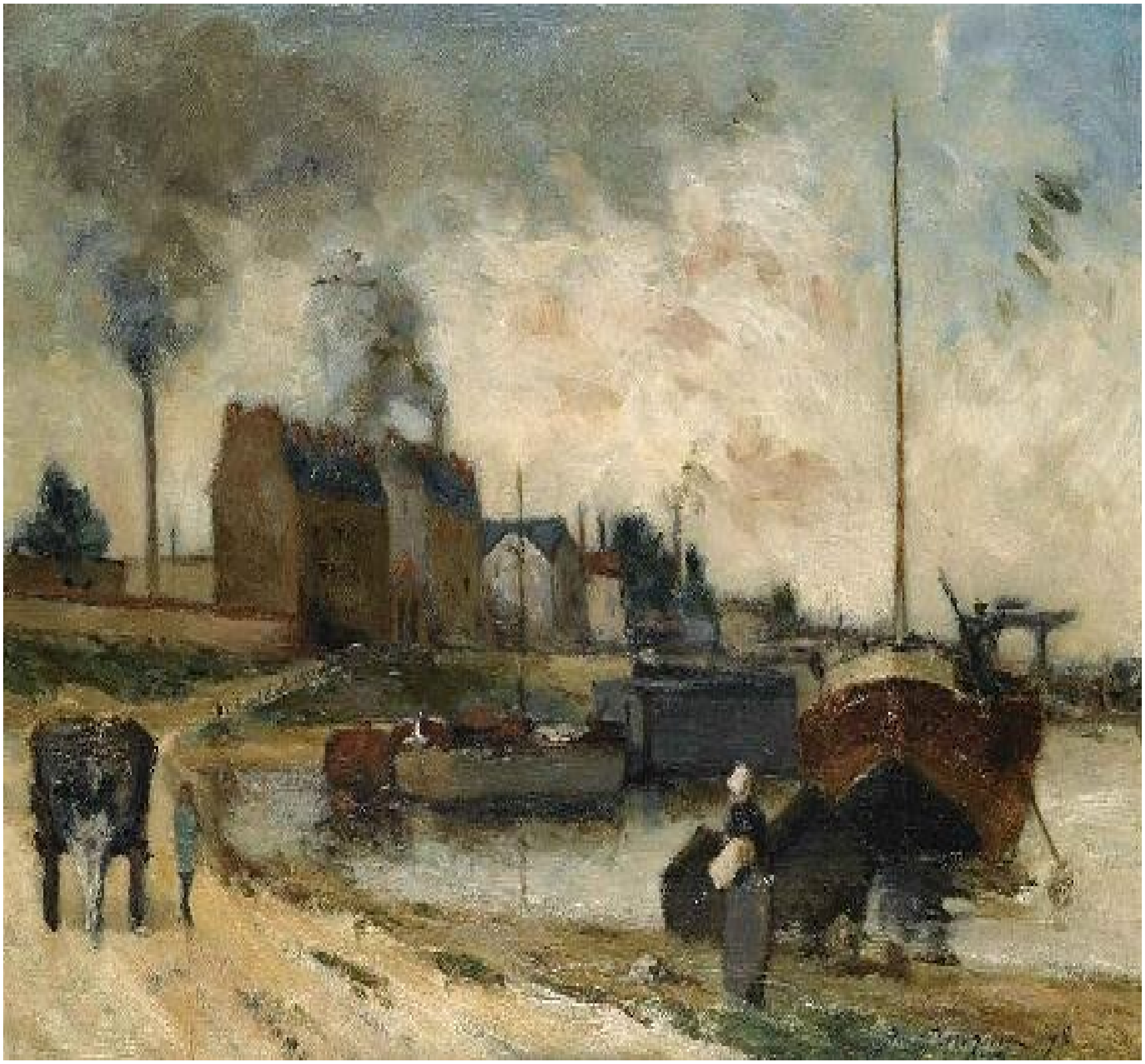
Waterside Houses

1874
Ny Carlsberg Glyptotek, Copenhagen
Oil on paper



The Cail Factories and Quai de Grenelle

1875
Private collection
Oil on panel

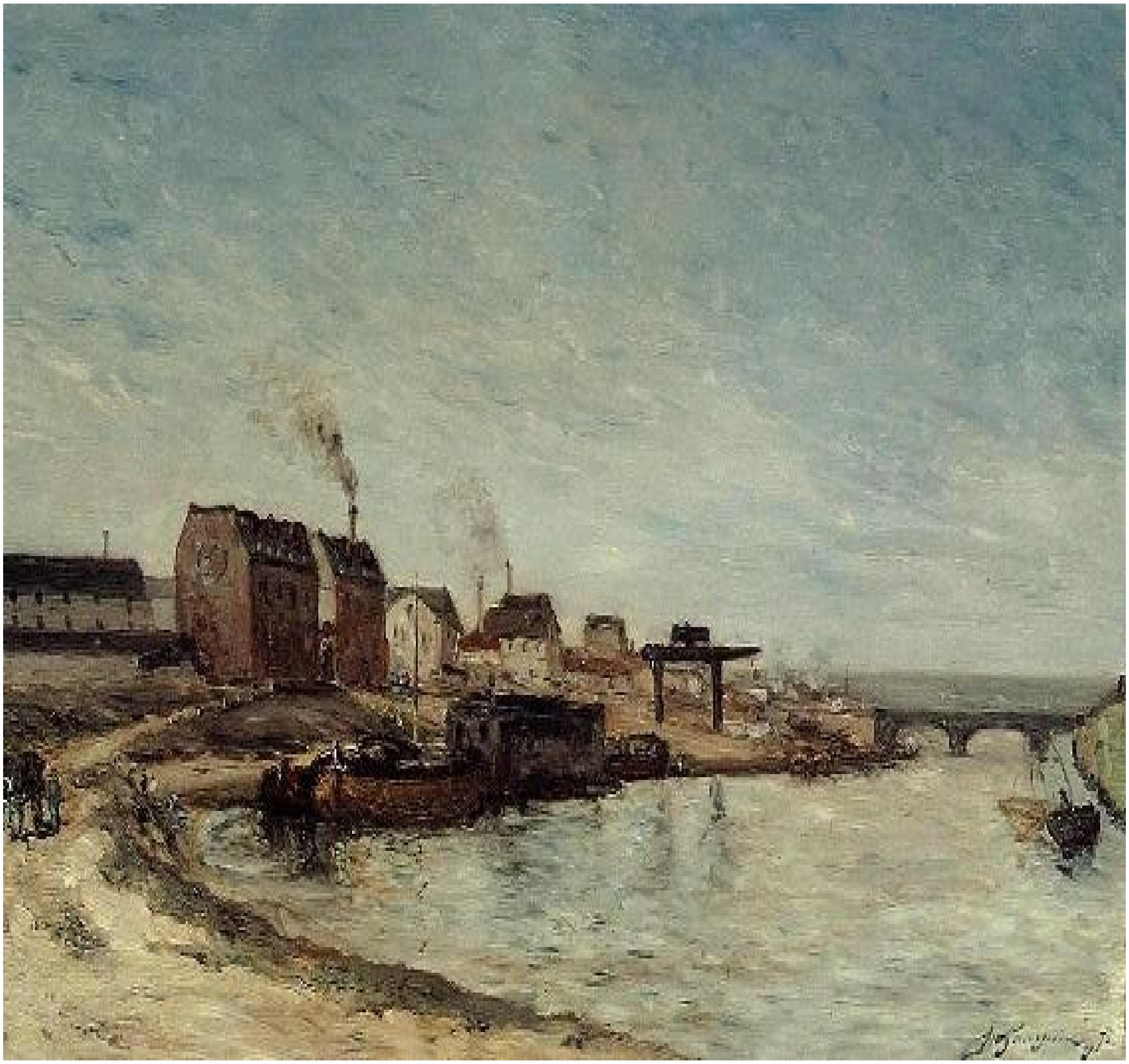


Landscape with Poplars

1875
Indianapolis Museum of Art
Oil on canvas

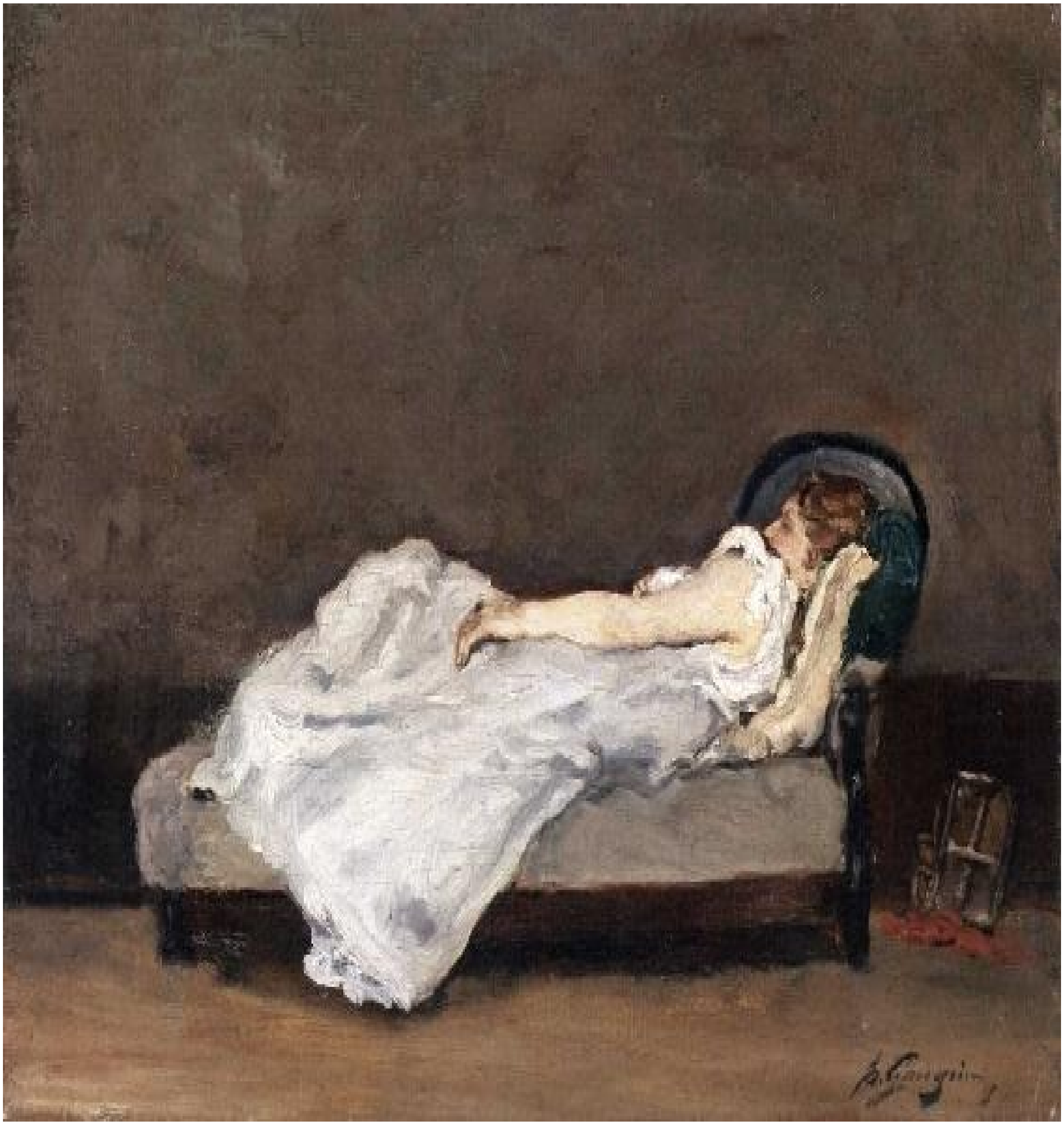
Le Port de Grenelle II

1875
Wallraf-Richartz-Museum & Fondation Corboud
Oil on panel



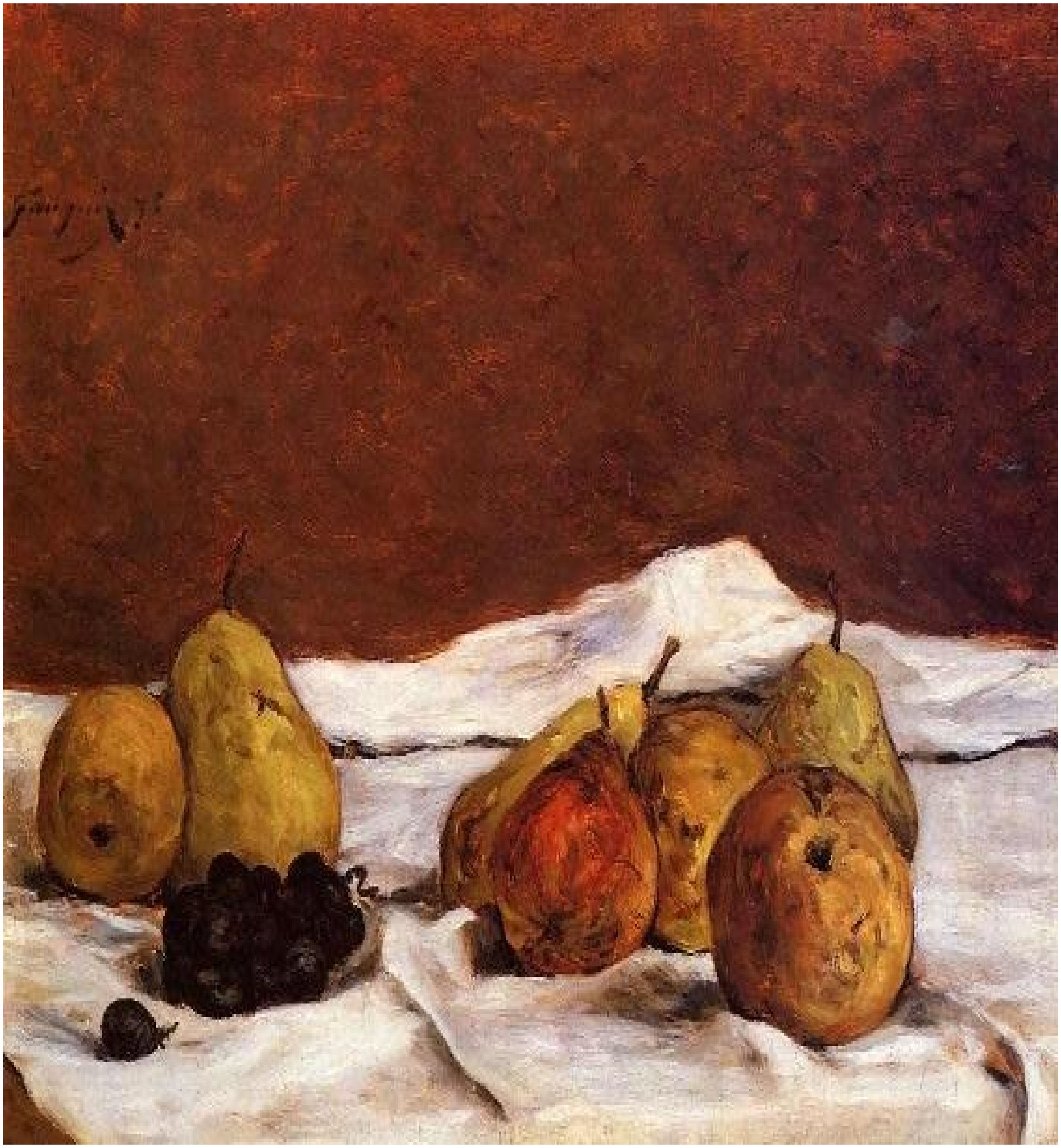
Mette Asleep on a Sofa

1875
Private collection
Oil on canvas



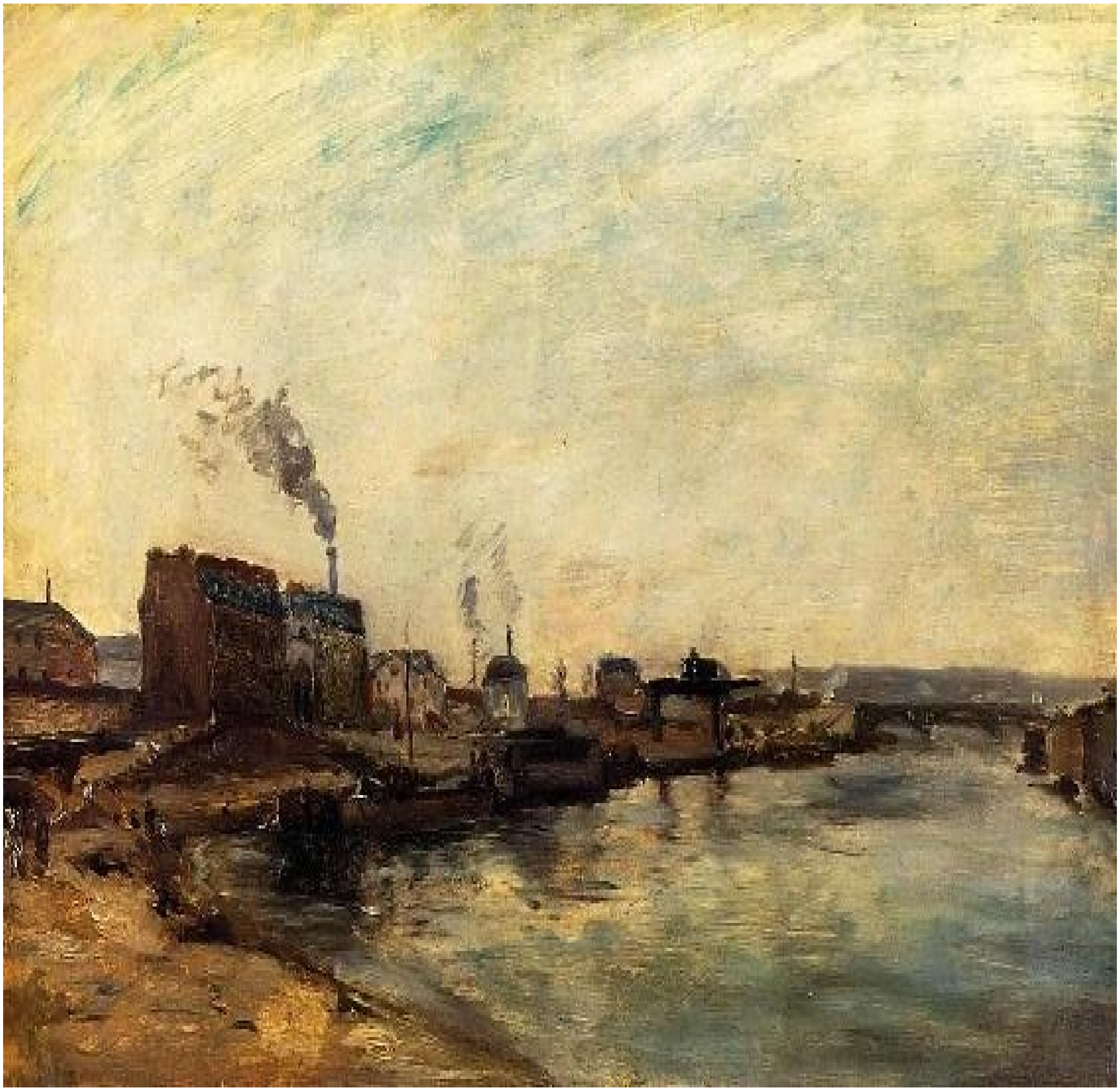
Pears and Grapes

1875
Private collection
Oil on panel



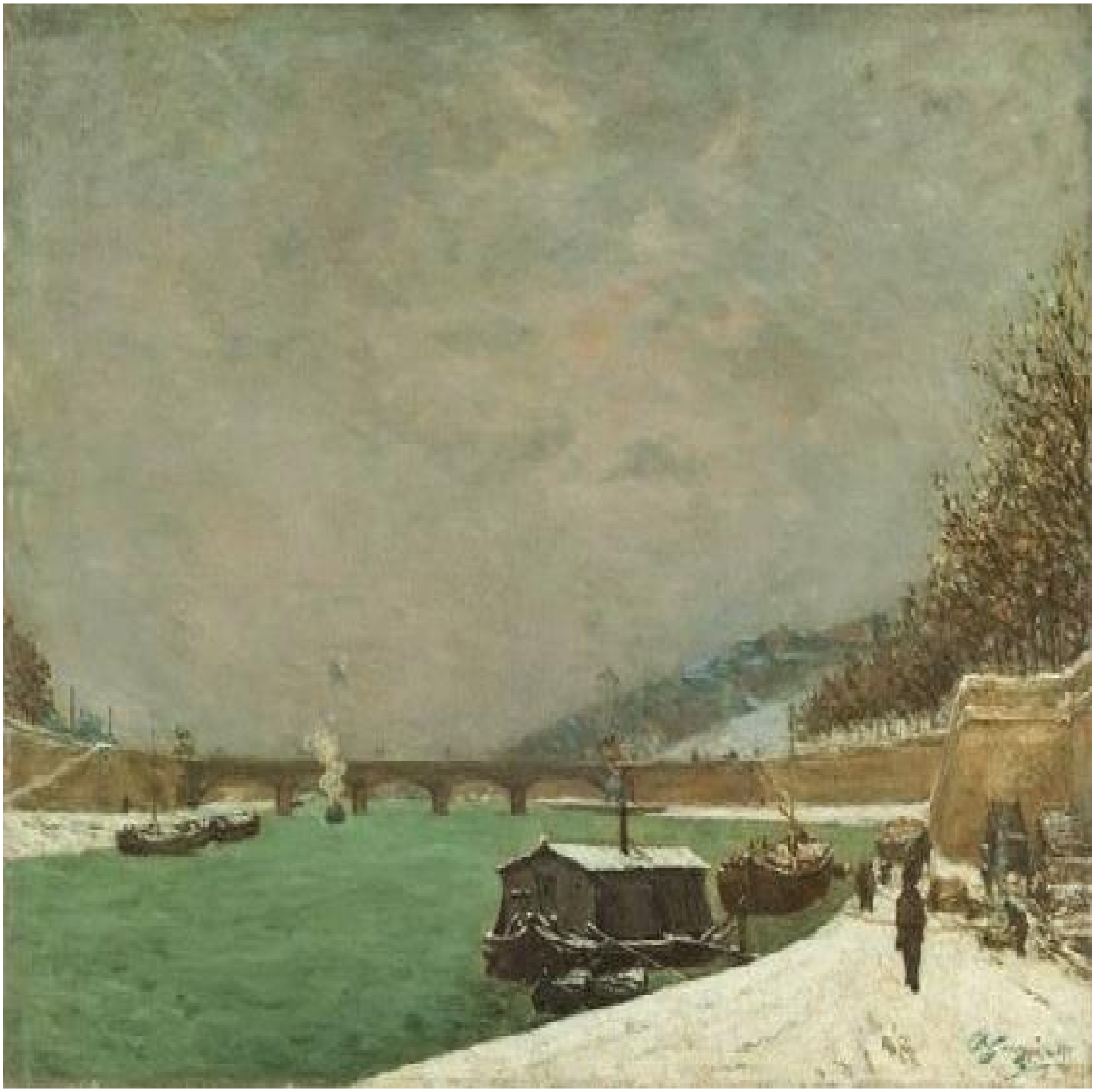
Port de Grenelle I

1875
Private collection
Oil on panel



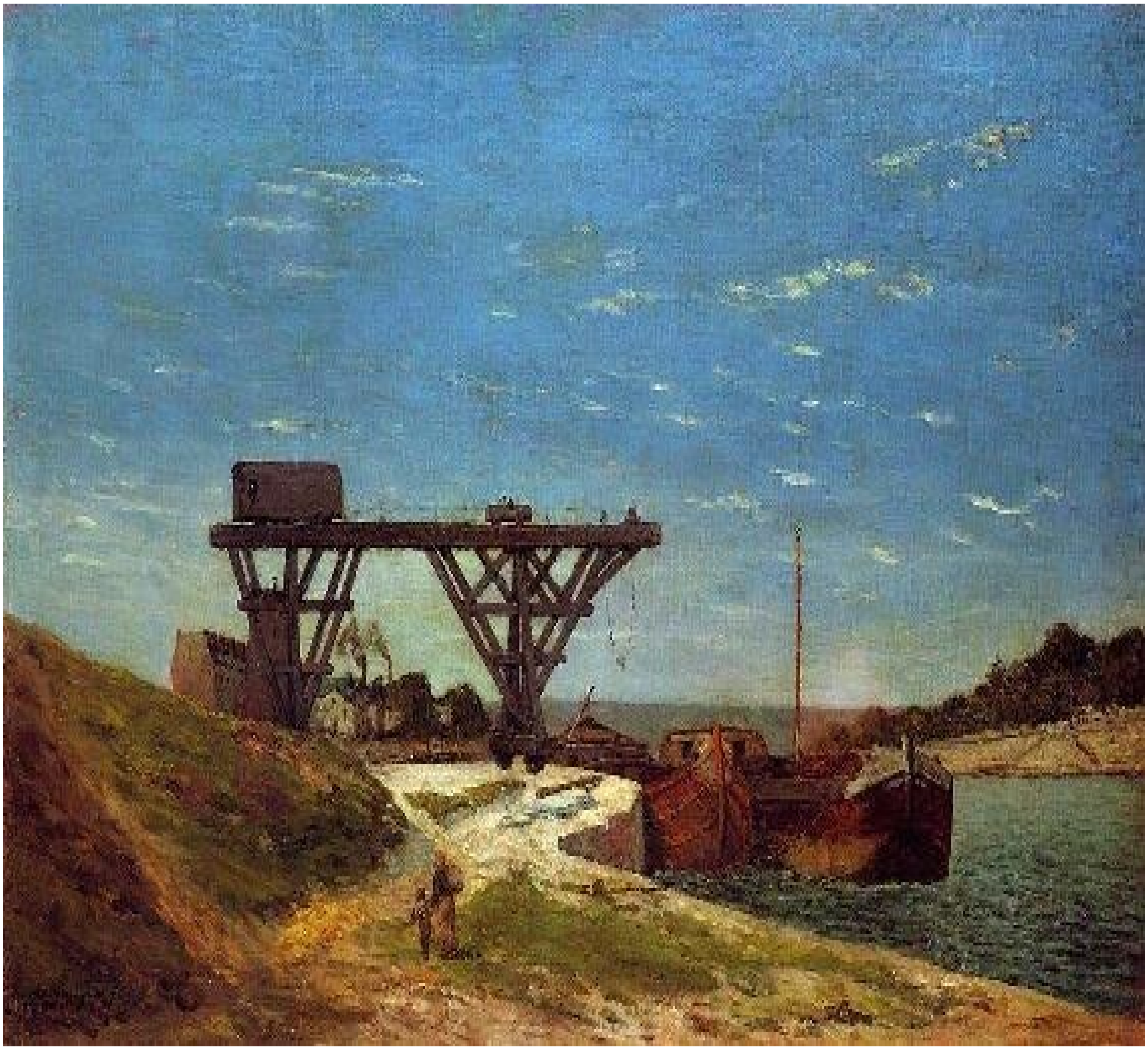
The Seine at Pont d'Iéna. In the Snow

1875
Musée d'Orsay
Oil on canvas



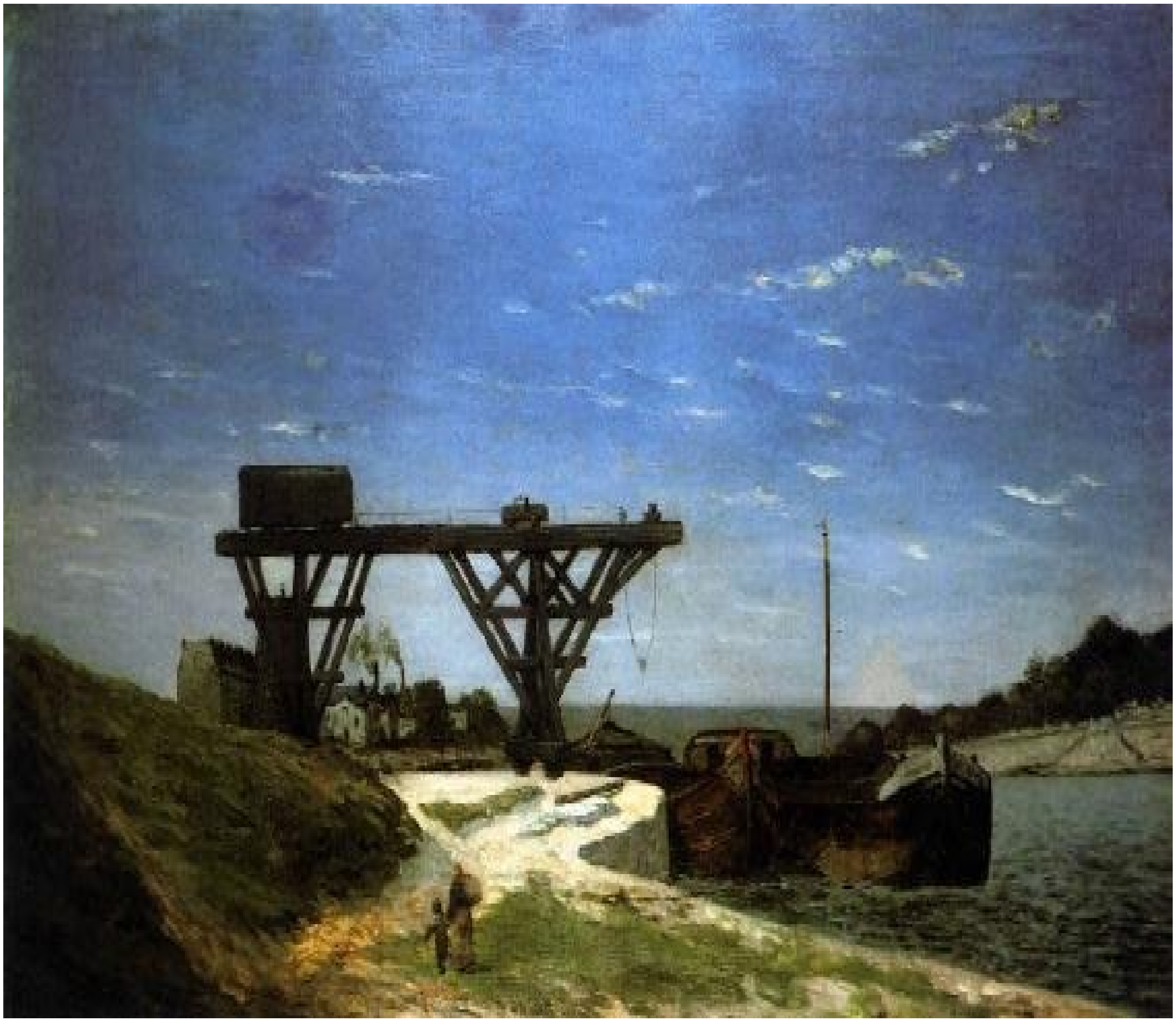
The Seine in Paris

1875
Private collection
Oil on canvas



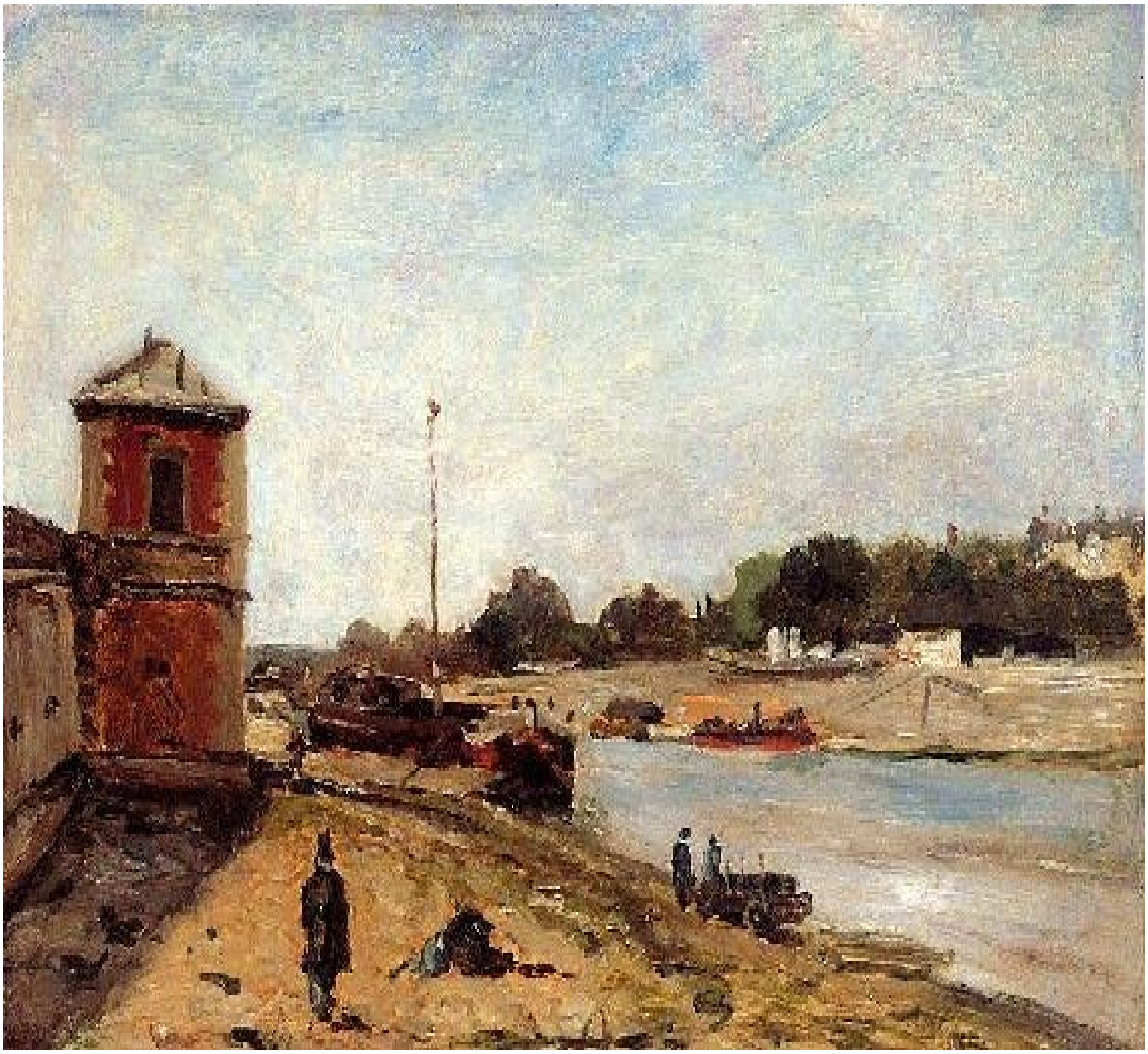
The Seine in Paris between the Pont d’Iéna and Pont de Grenelle

1875
Private collection
Oil on canvas



The Seine Opposite the Quai de Passy

1875
Private collection
Oil on paper

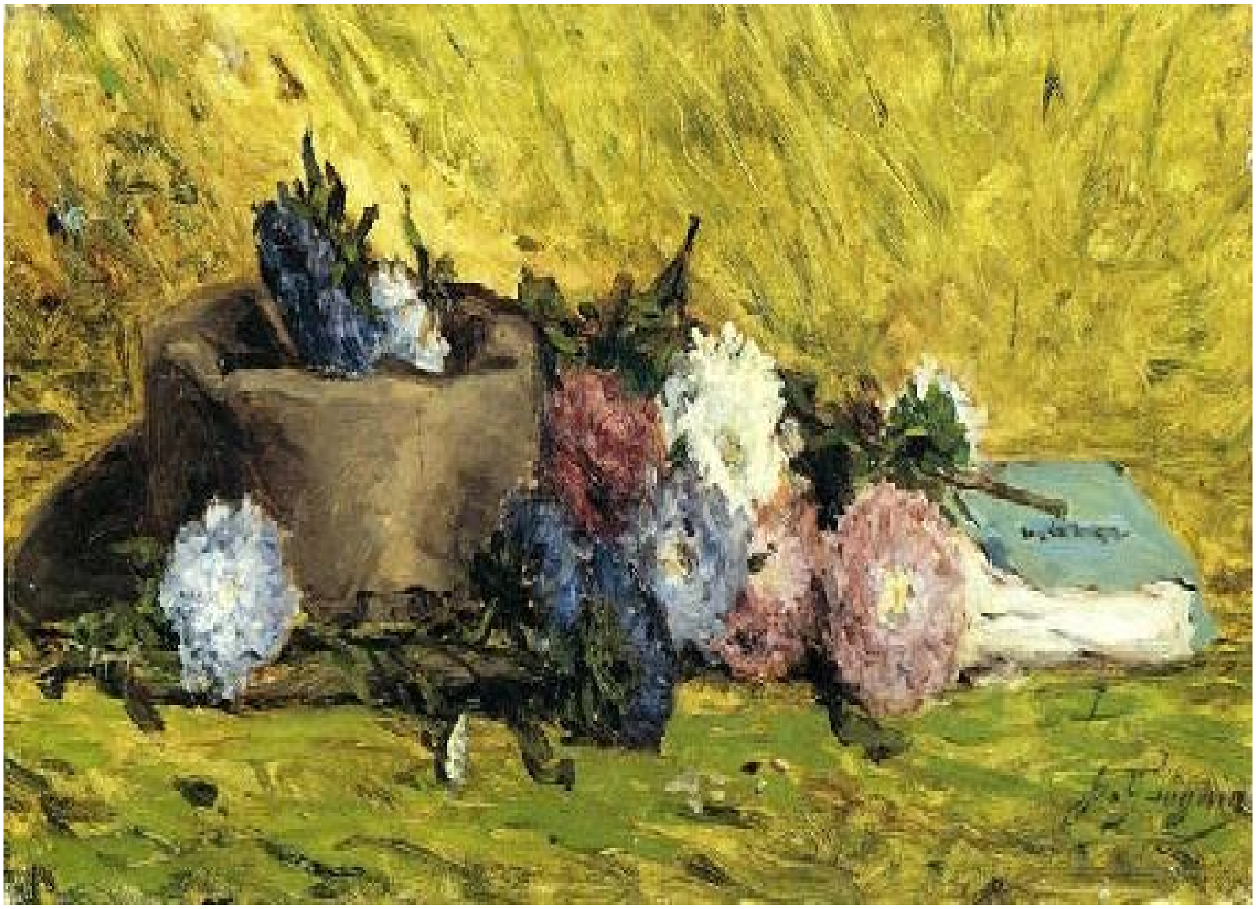


Bouquet of Peonies on a Musical Score

1876
Private collection
Oil on canvas

China Asters, Hat and Book

1876
Private collection
Oil on panel



Daisies and Peonies in a Blue Vase

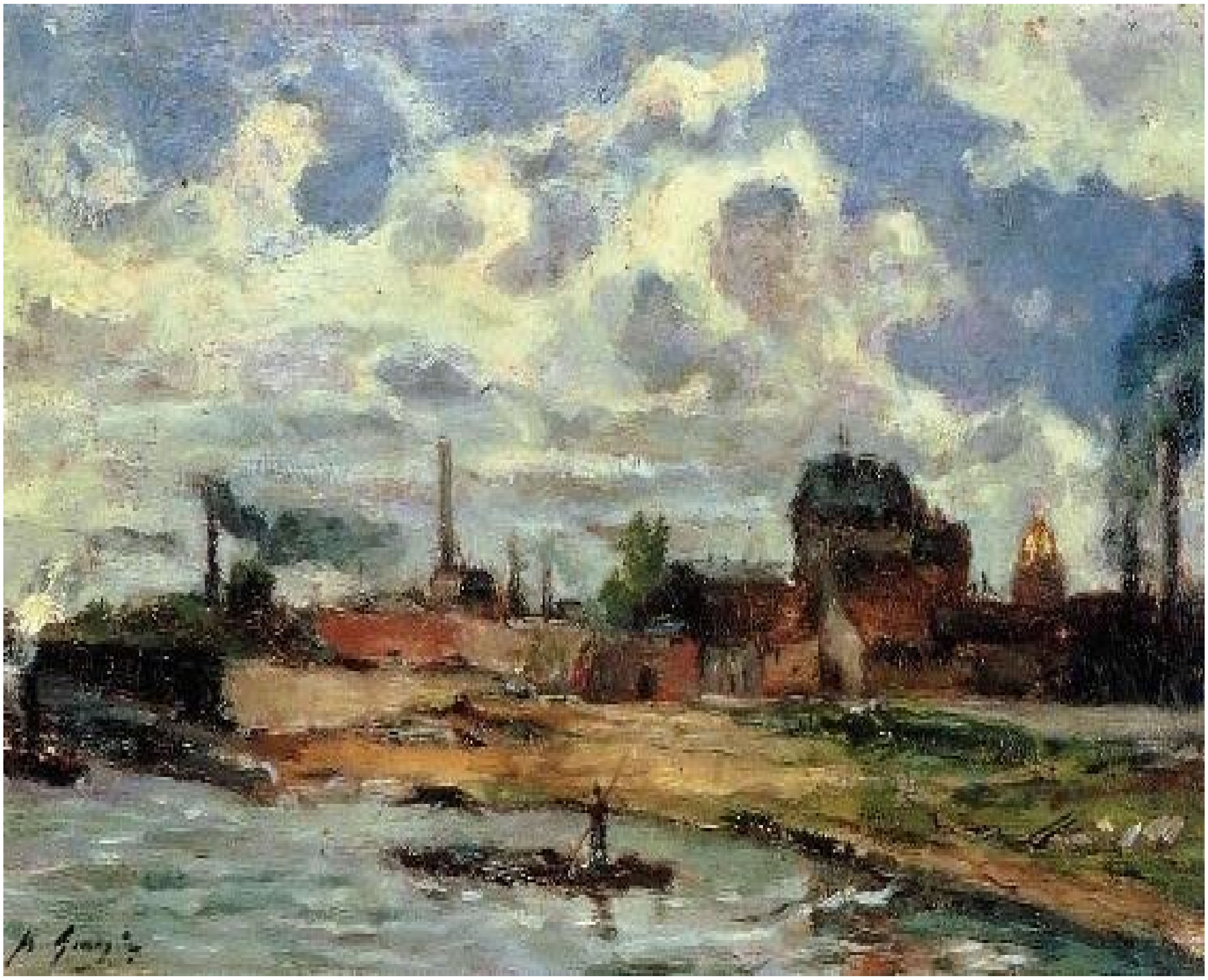
1876
Private collection
Oil on canvas

Flowers in a Vase with a Musical Score

1876
Private collection
Oil on canvas

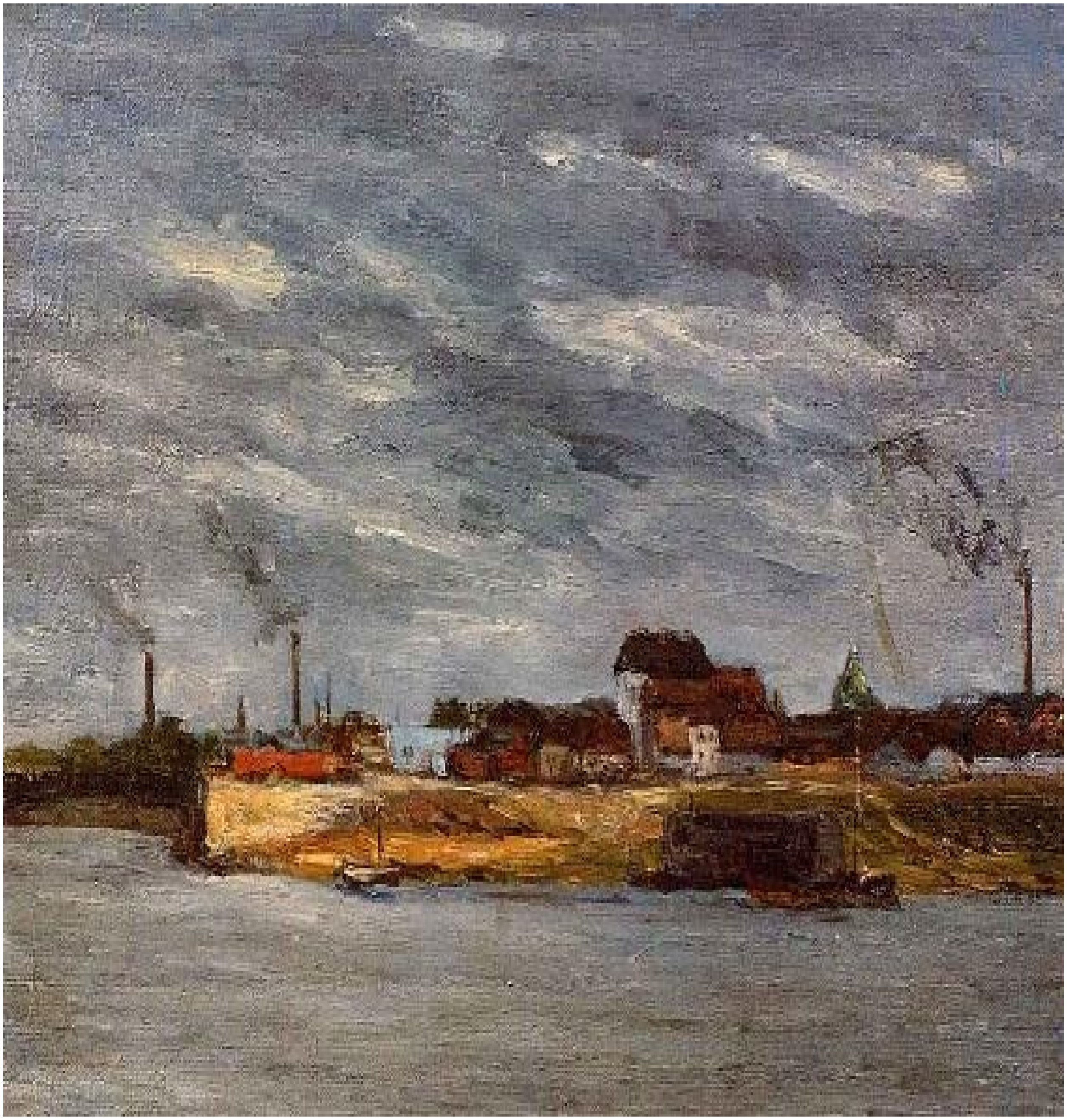
Port de Javel I

1876
Museum Boijmans Van Beuningen
Oil on panel



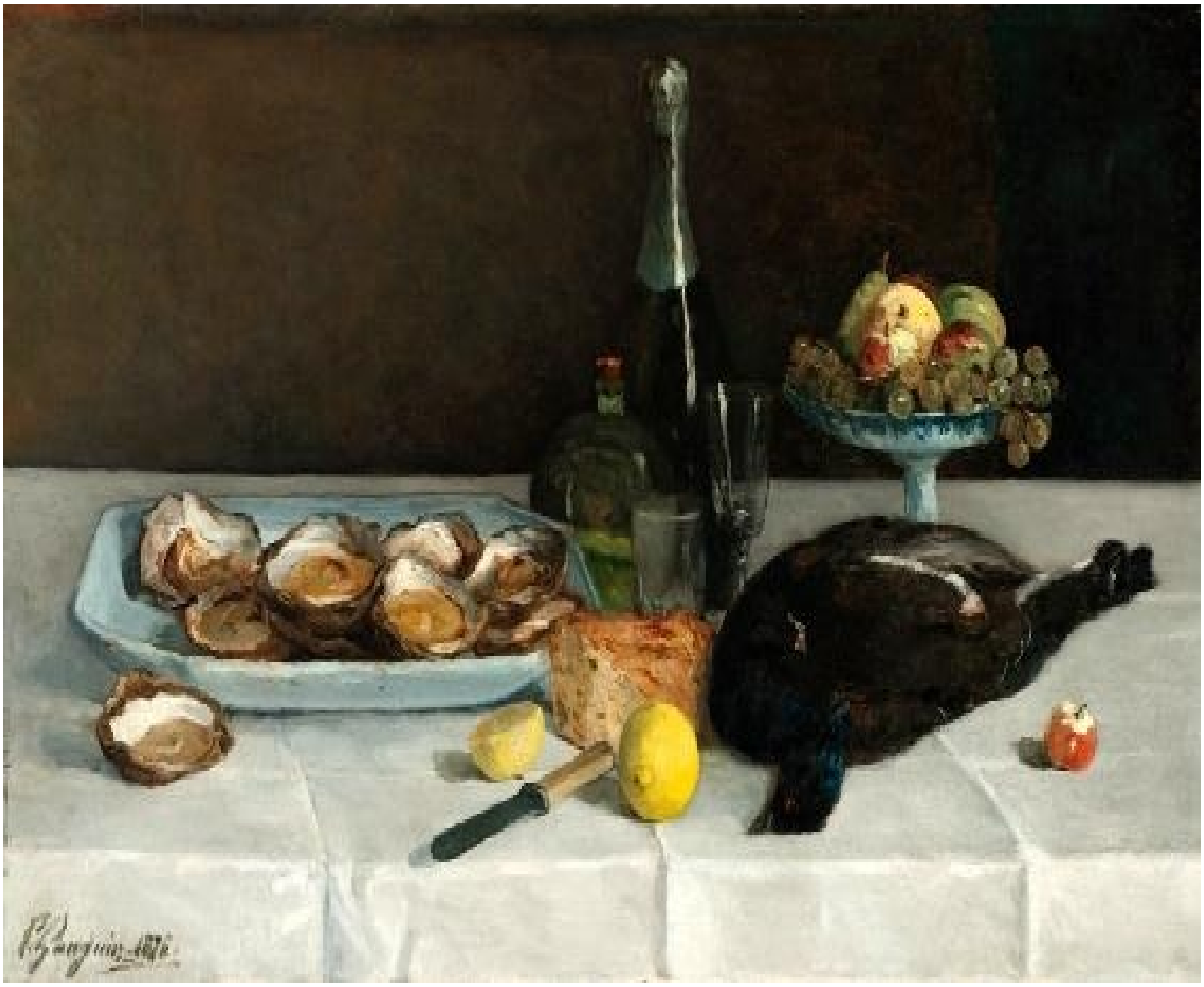
Port de Javel II

1876
Private collection
Oil on canvas



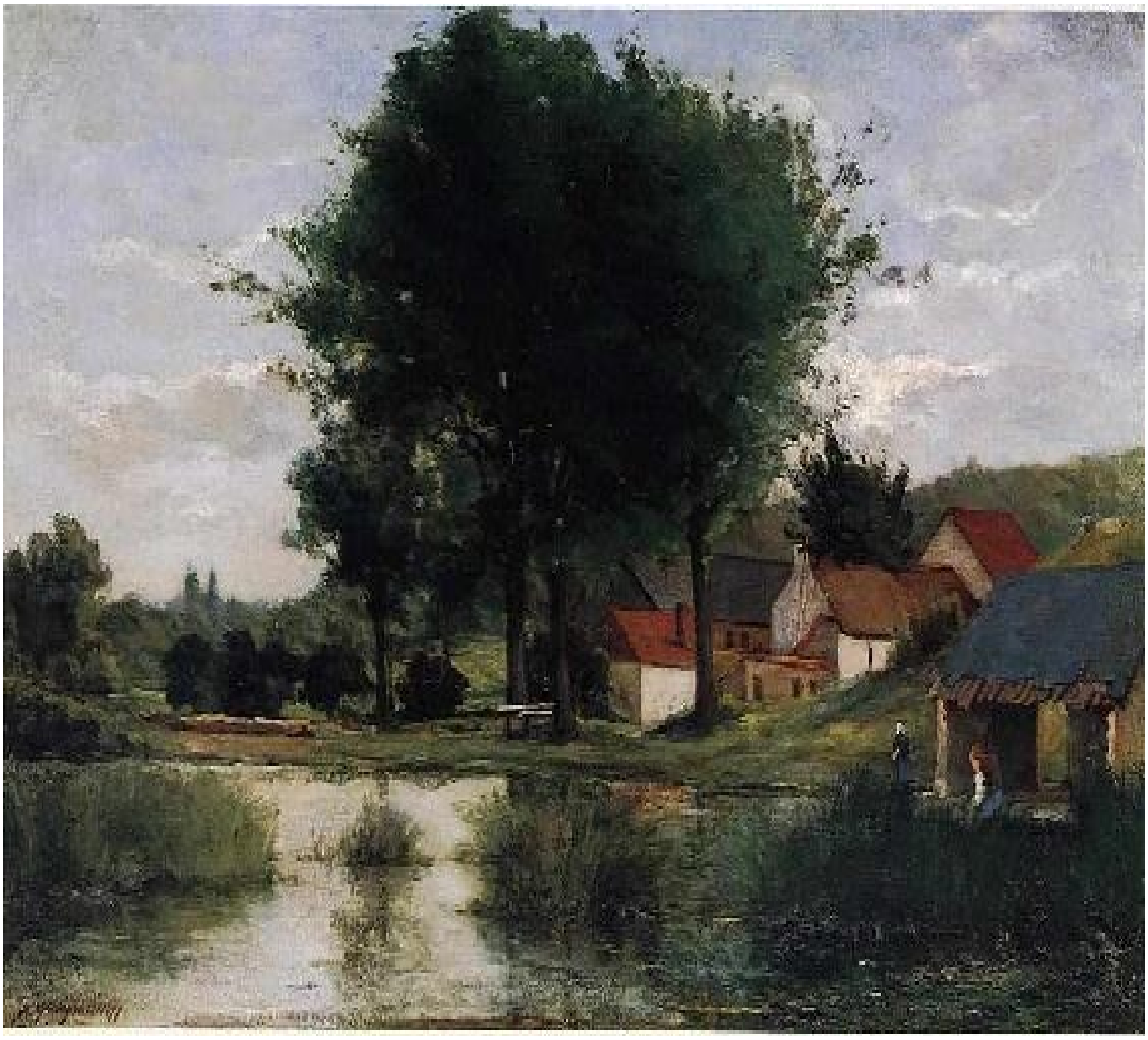
Still Life with Oysters

1876
Virginia Museum of Fine Arts
Oil on canvas



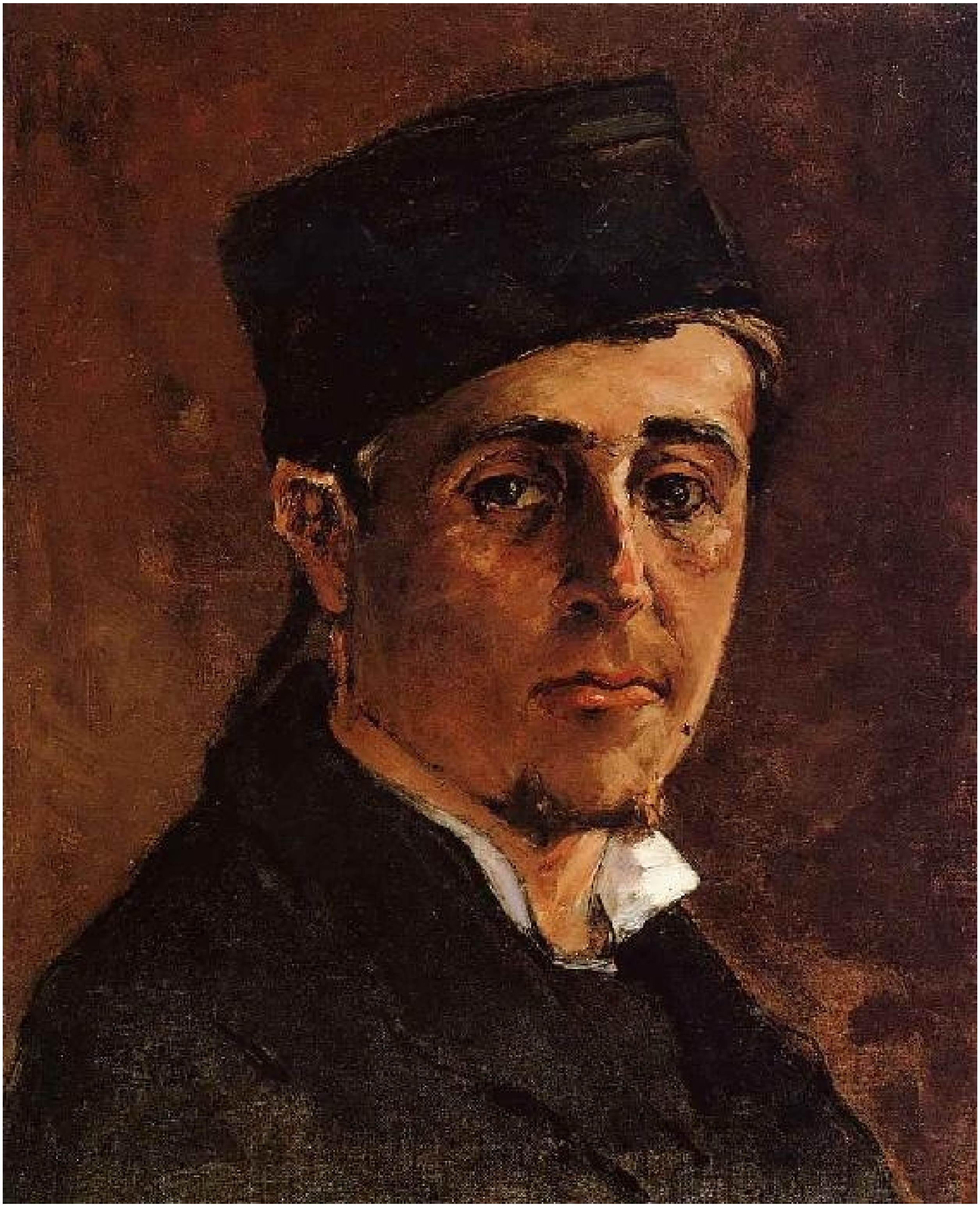
Autumn Landscape

1877
Private collection
Oil on canvas



Man with a Toque

1875-1877
Fogg Museum of Art, Harvard University
Oil on canvas



Portrait of a Child (Aline Gauguin?)

1877
Private collection
Oil on panel

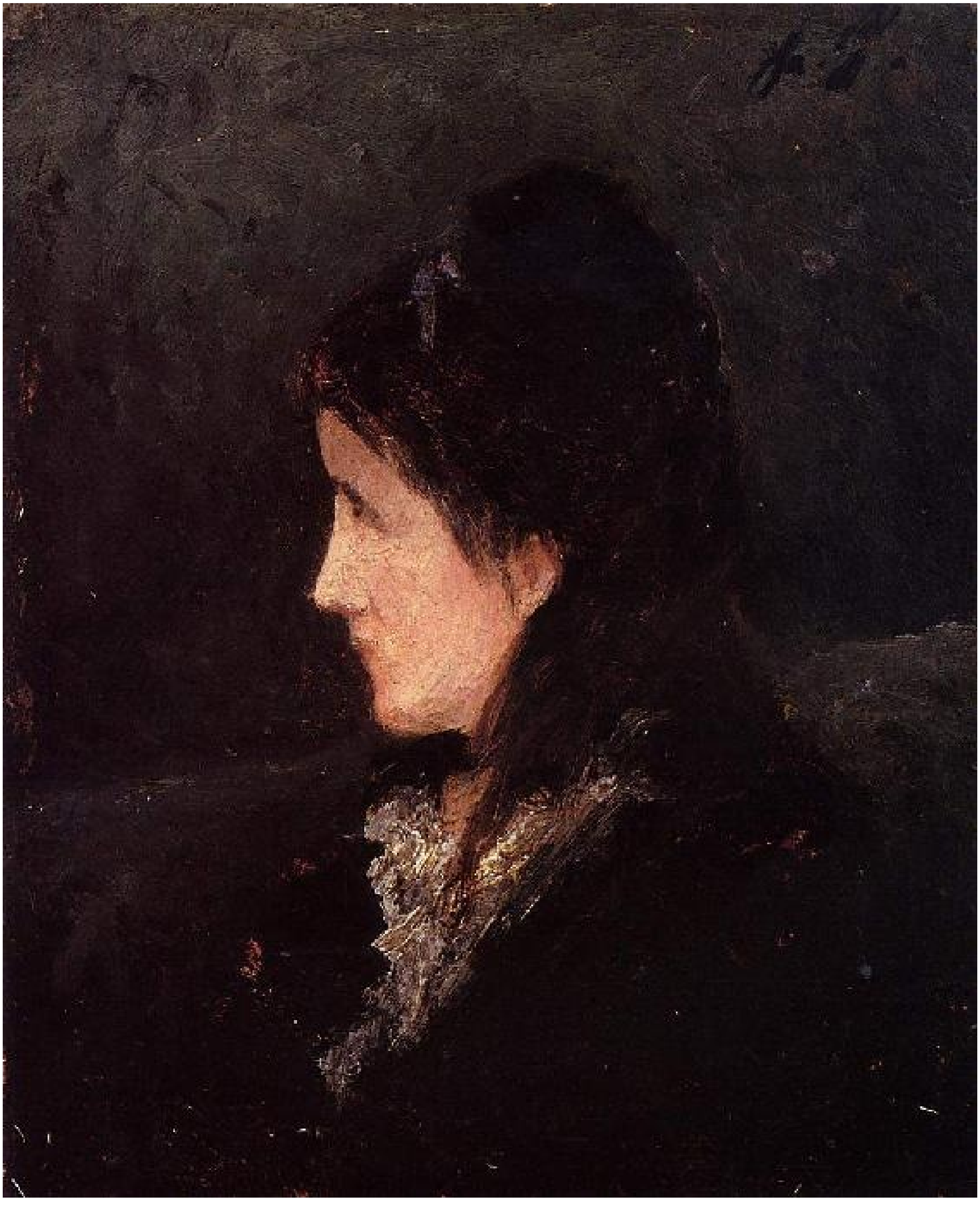
Portrait of Claude Antoine Charles Favre

1877
Private collection
Oil on canvas

P. Gauguin 1877

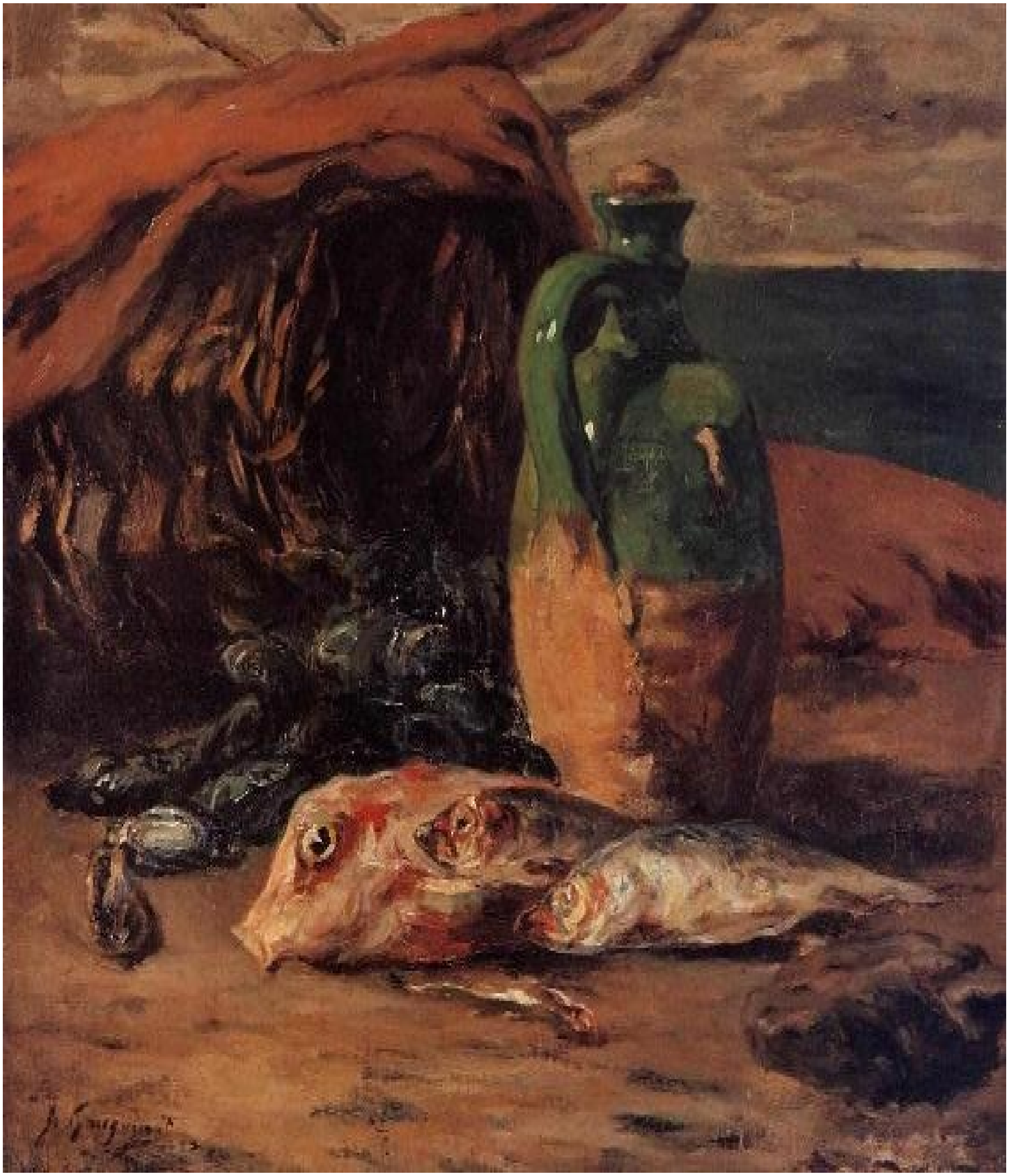
Portrait of Ingeborg Thaulow

1877
Private collection
Oil on panel



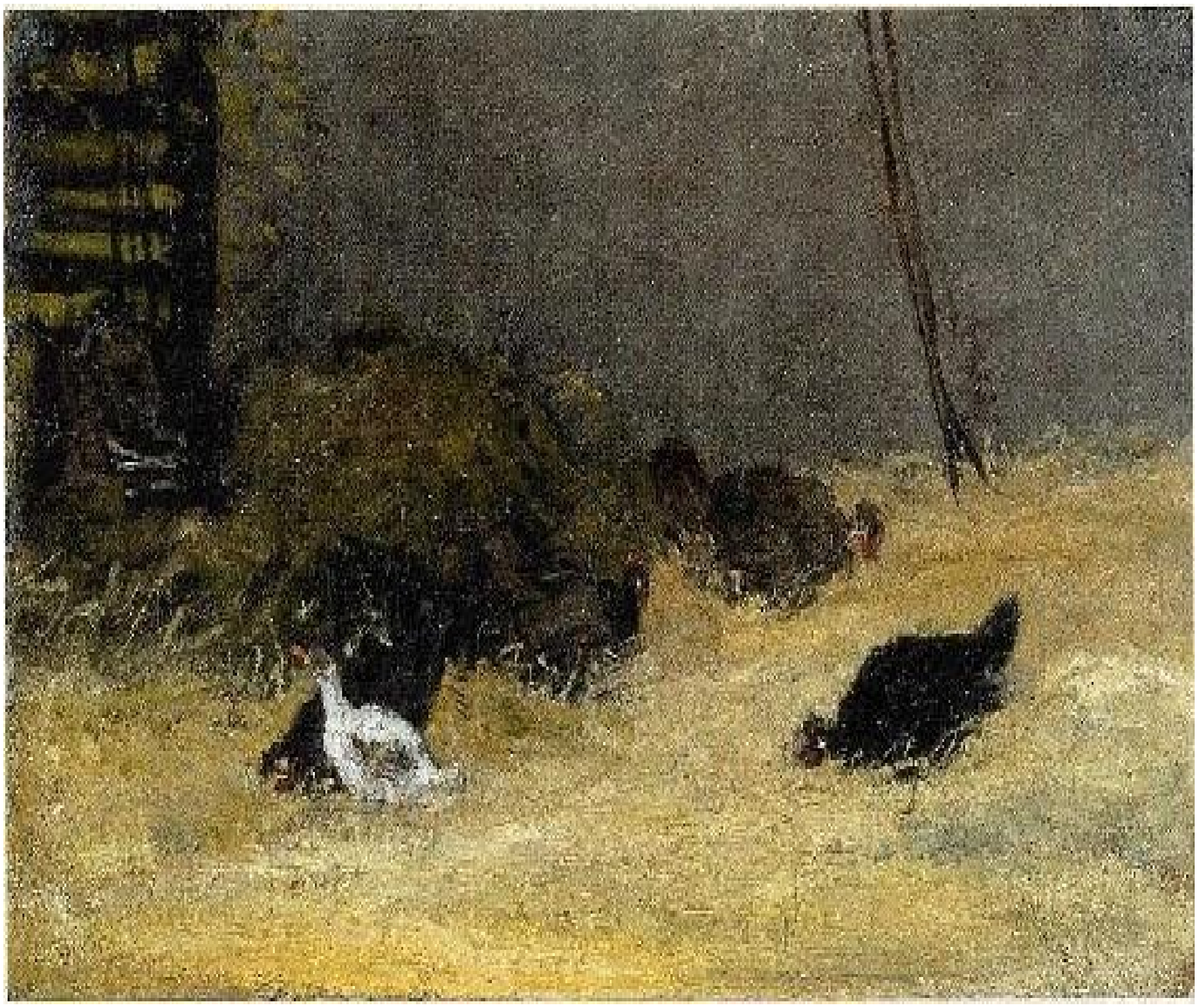
Still Life with Jug and Red Mullet

1876-1877
Göteborgs konstmuseum
Oil on canvas



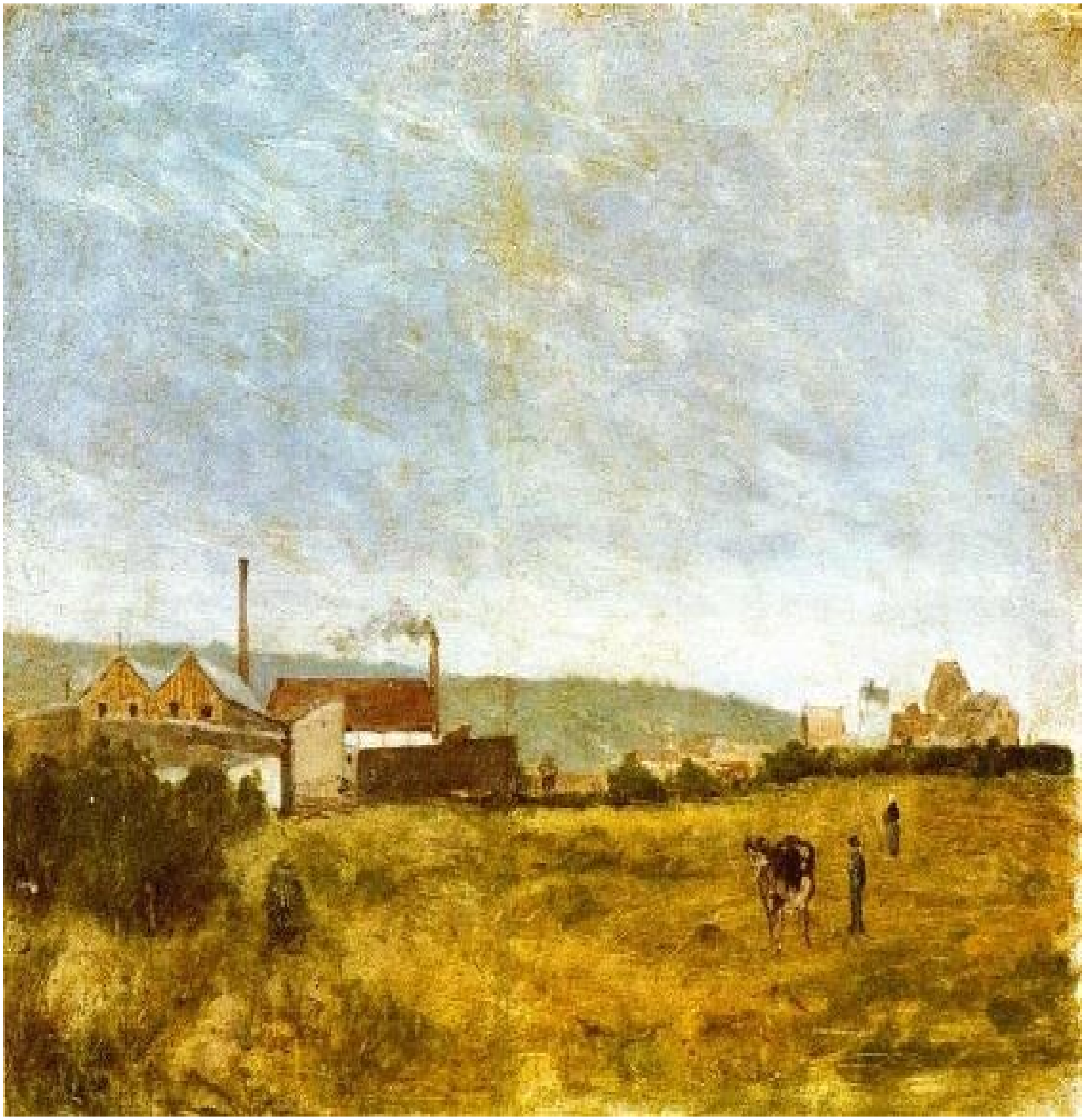
Chicken Coup

1873-1878
Museo Thyssen-Bornemisza
Oil on canvas



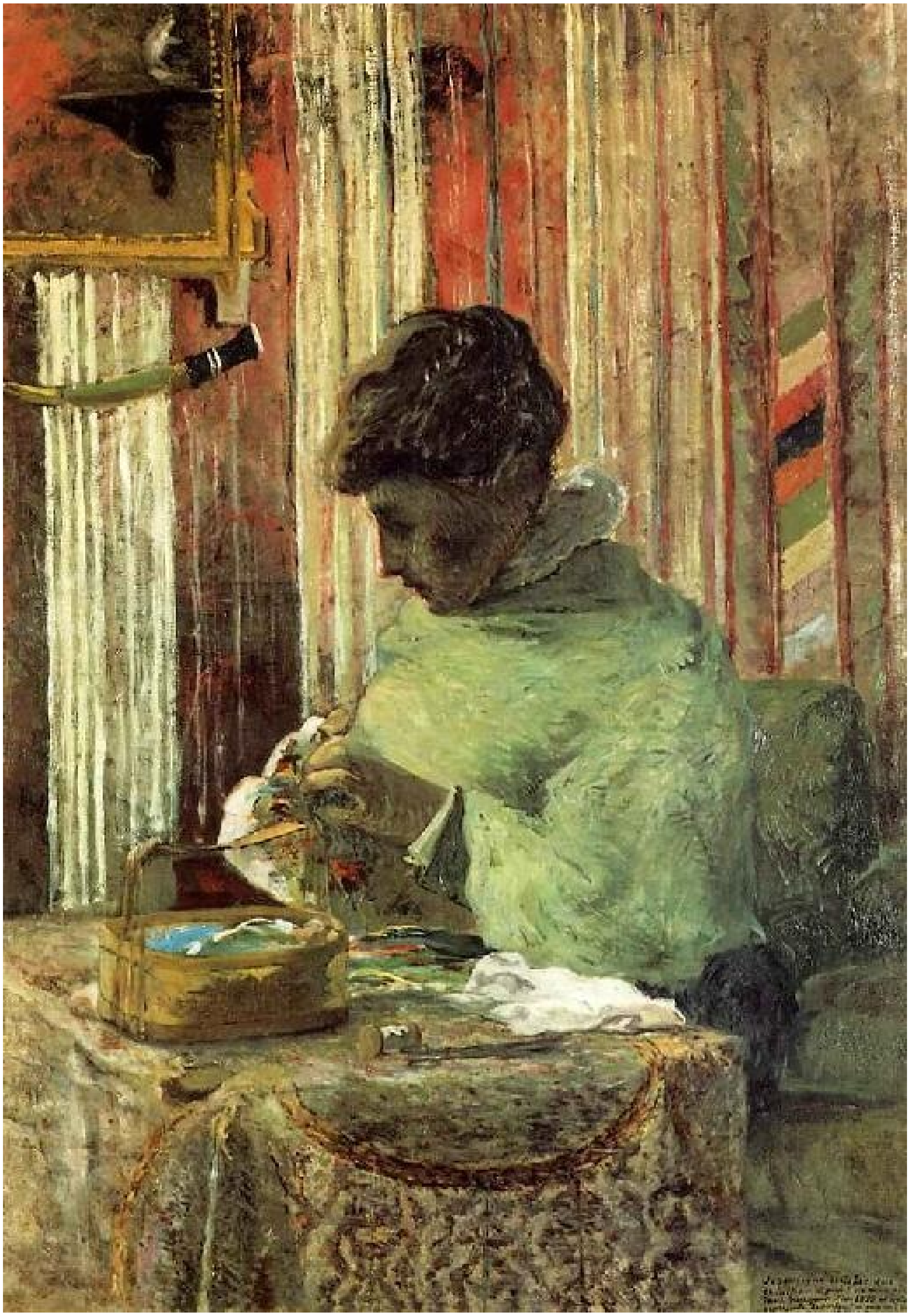
Landscape with Factories

1877-1878
Private collection
Oil on canvas



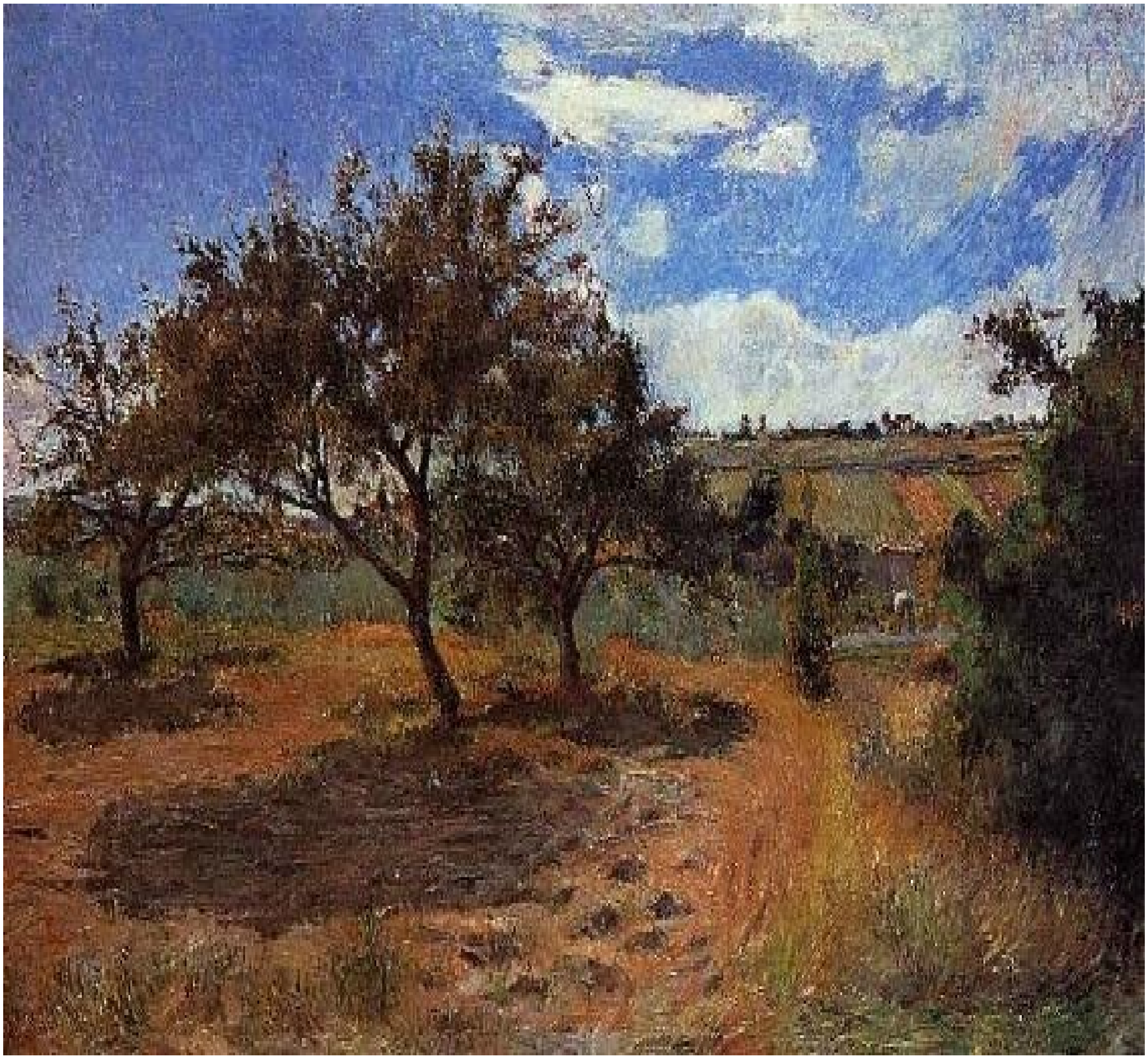
Woman Embroidering

1878
Sammlung E.G.Bührle
Oil on canvas



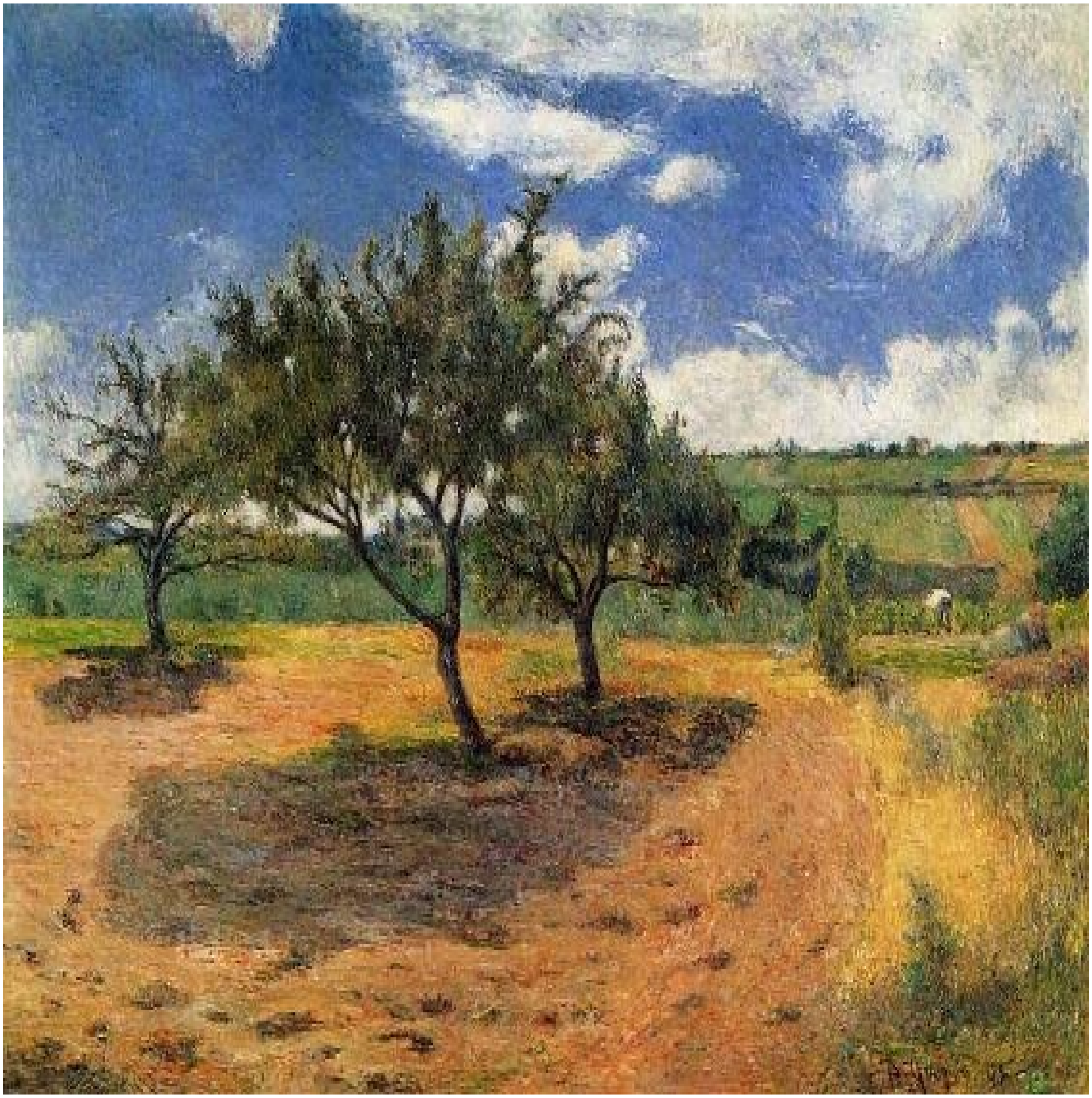
Apple Trees at l’Hermitage II

1879
Aargauer Kunsthaus, Aarau
Oil on canvas



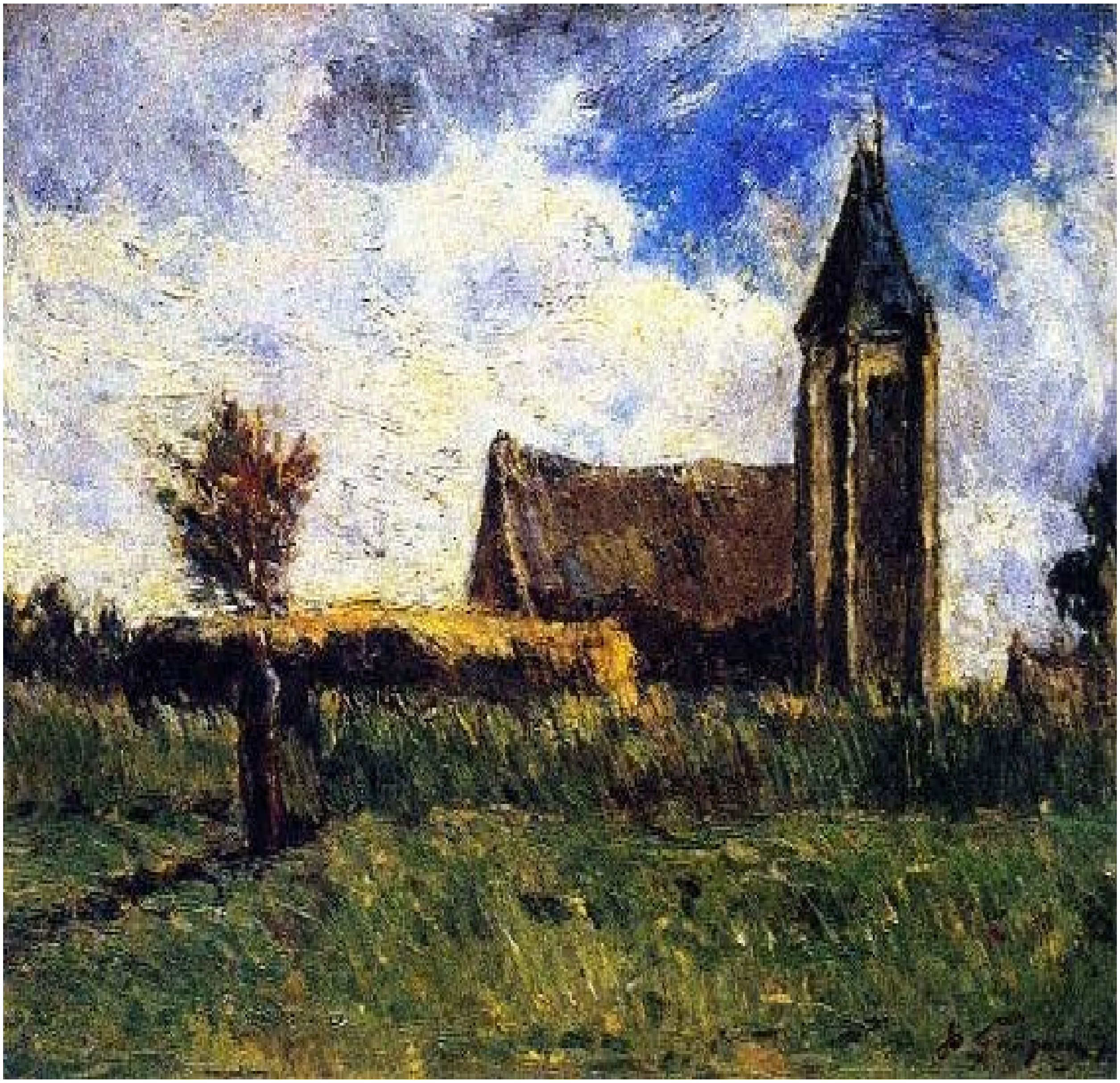
Apple Trees at l’Hermitage III

1879
Philadelphia Museum of Art
Oil on canvas



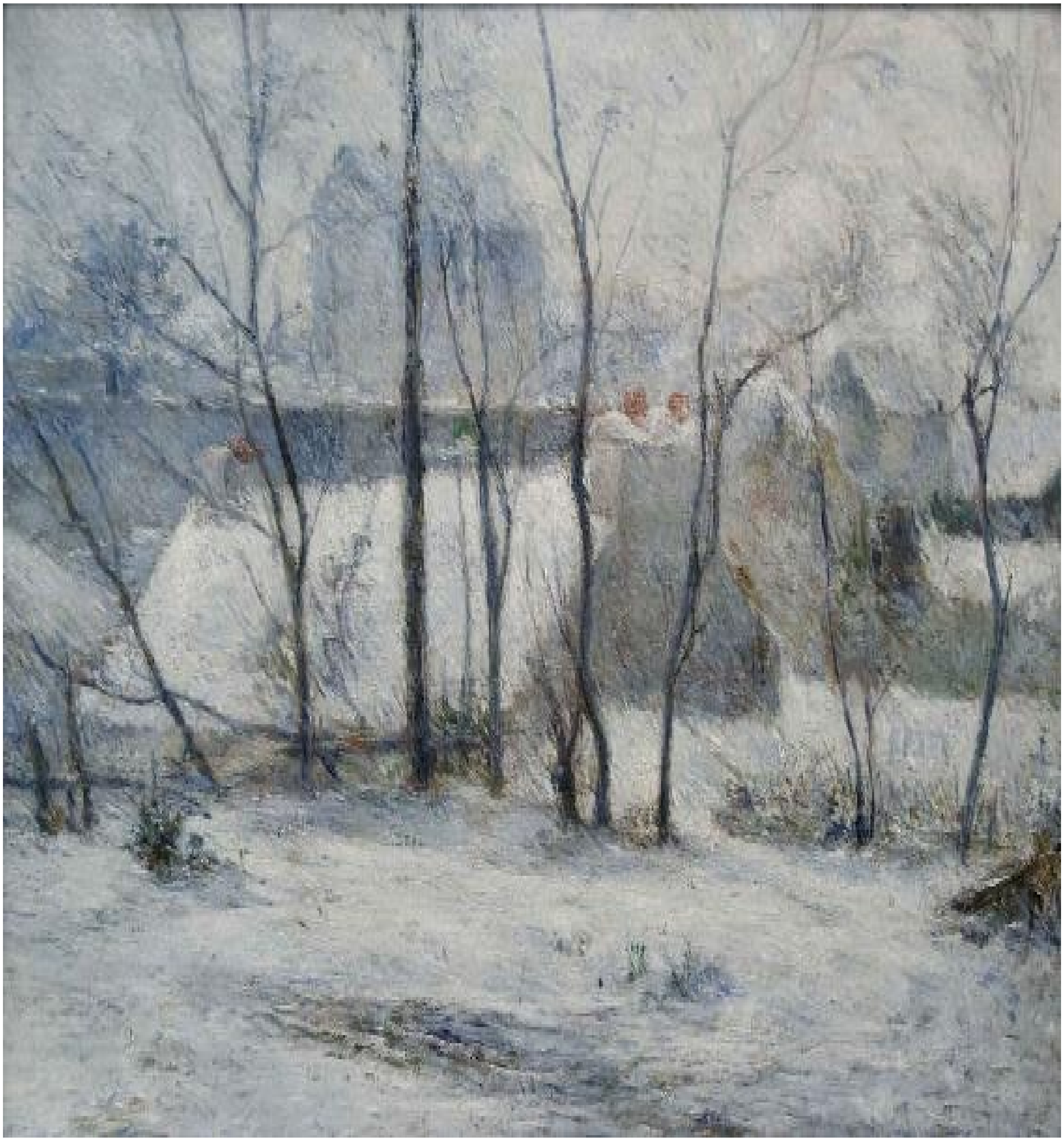
Country Church

1879
Private collection
Painting



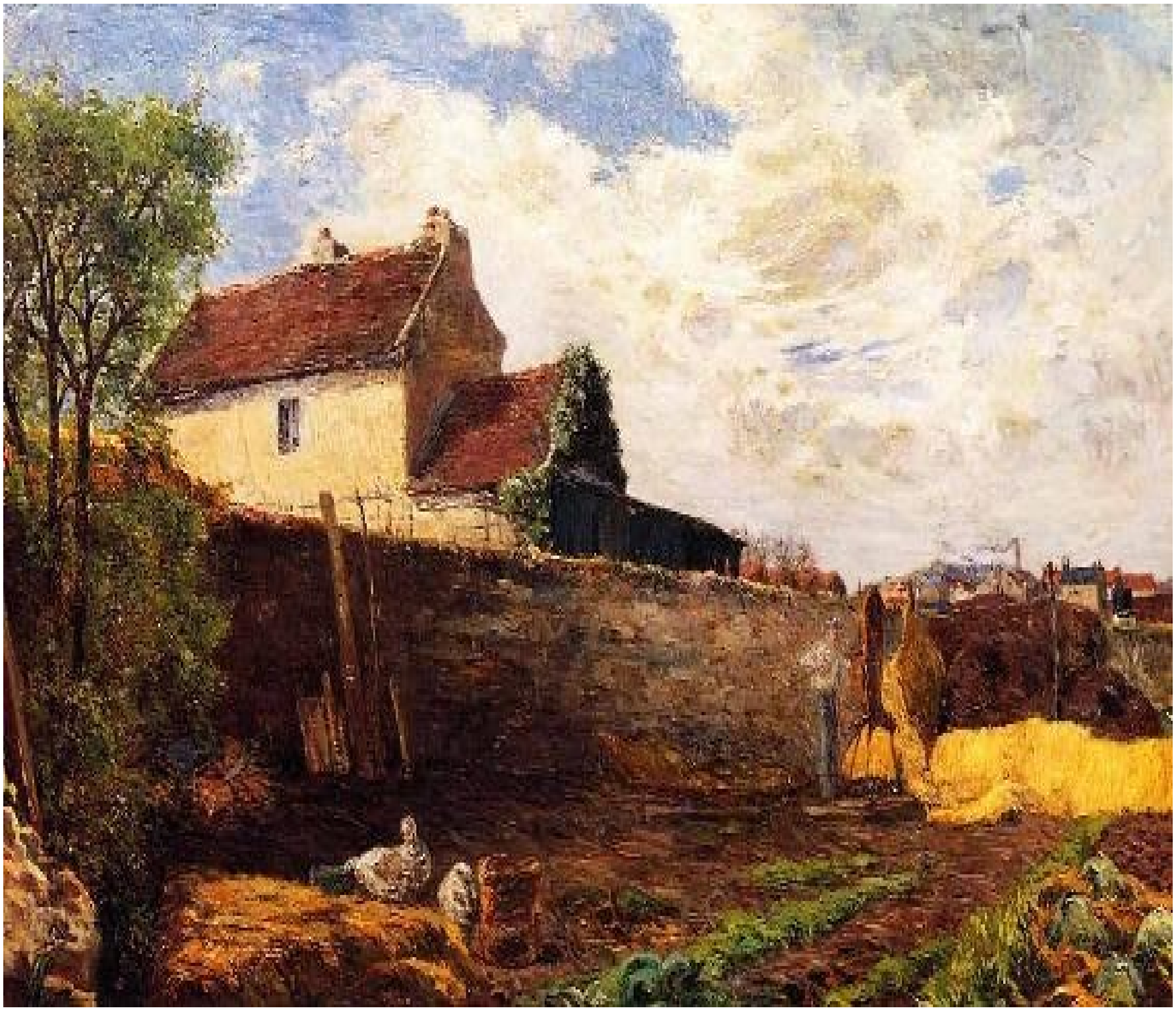
Garden under Snow I

1879
Szépmüvészeti Múzeum, Budapest
Oil on canvas



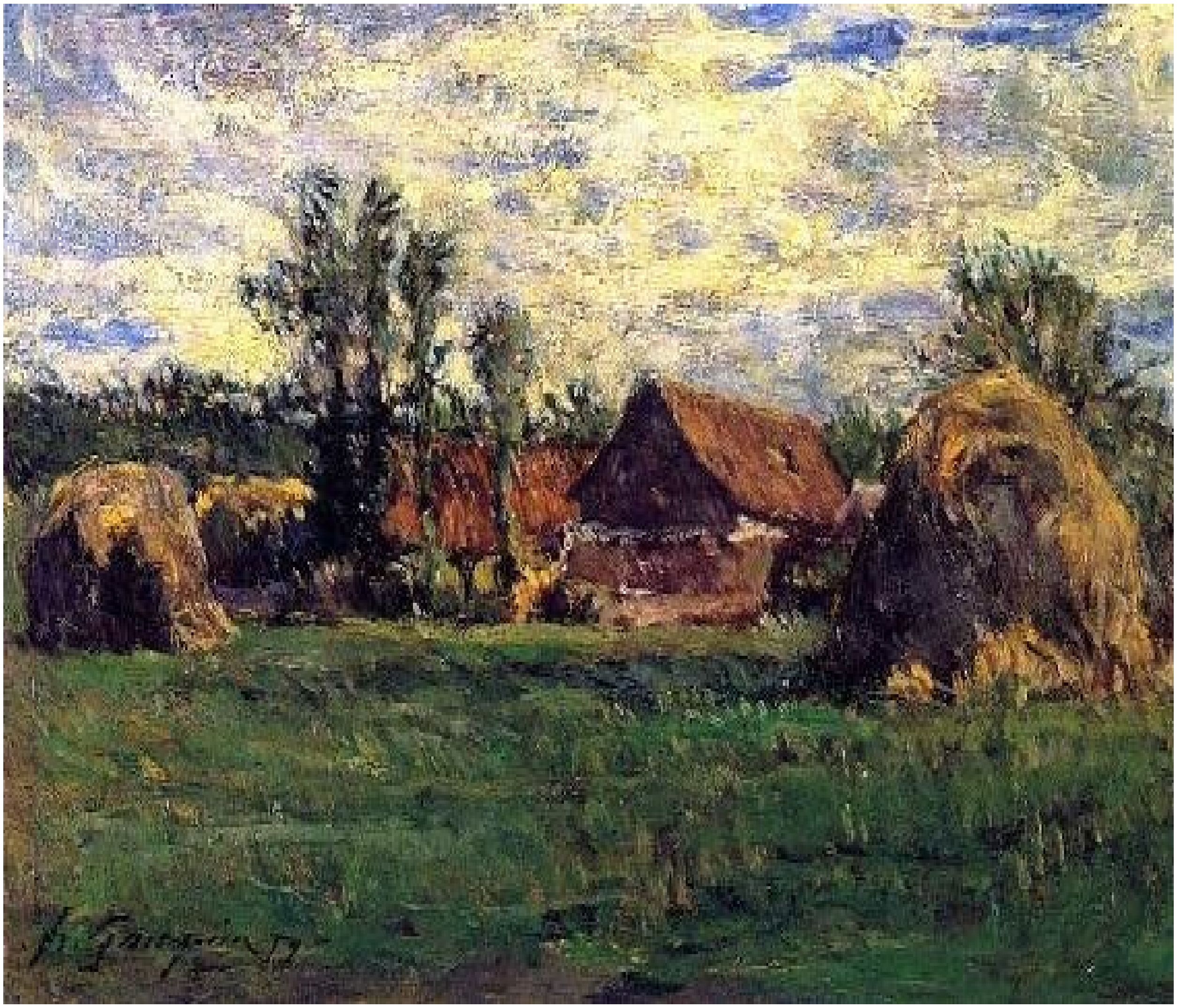
Geese on the Farm

1879
Private collection
Oil on canvas



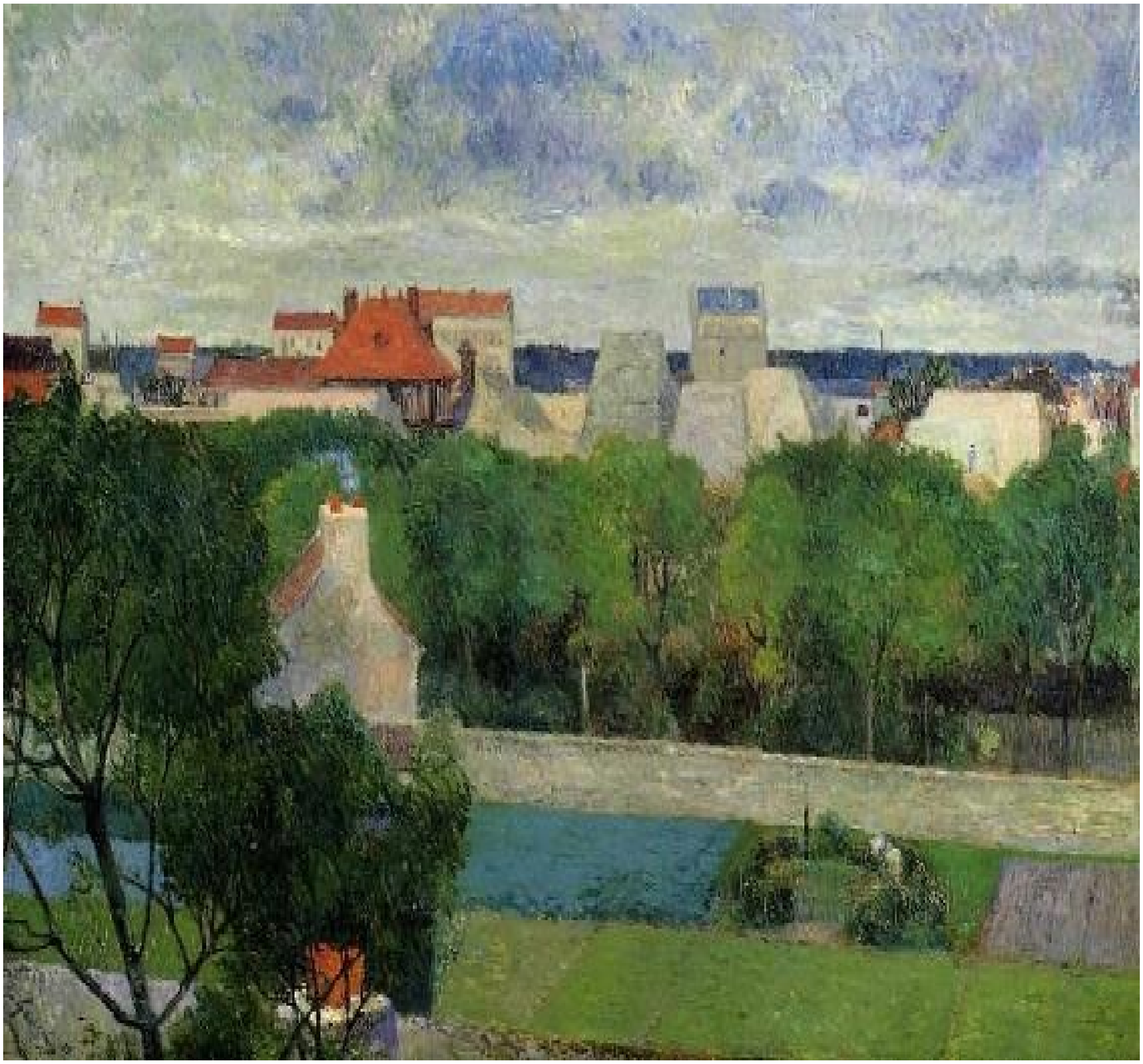
Haystacks

1879
Private collection
Painting



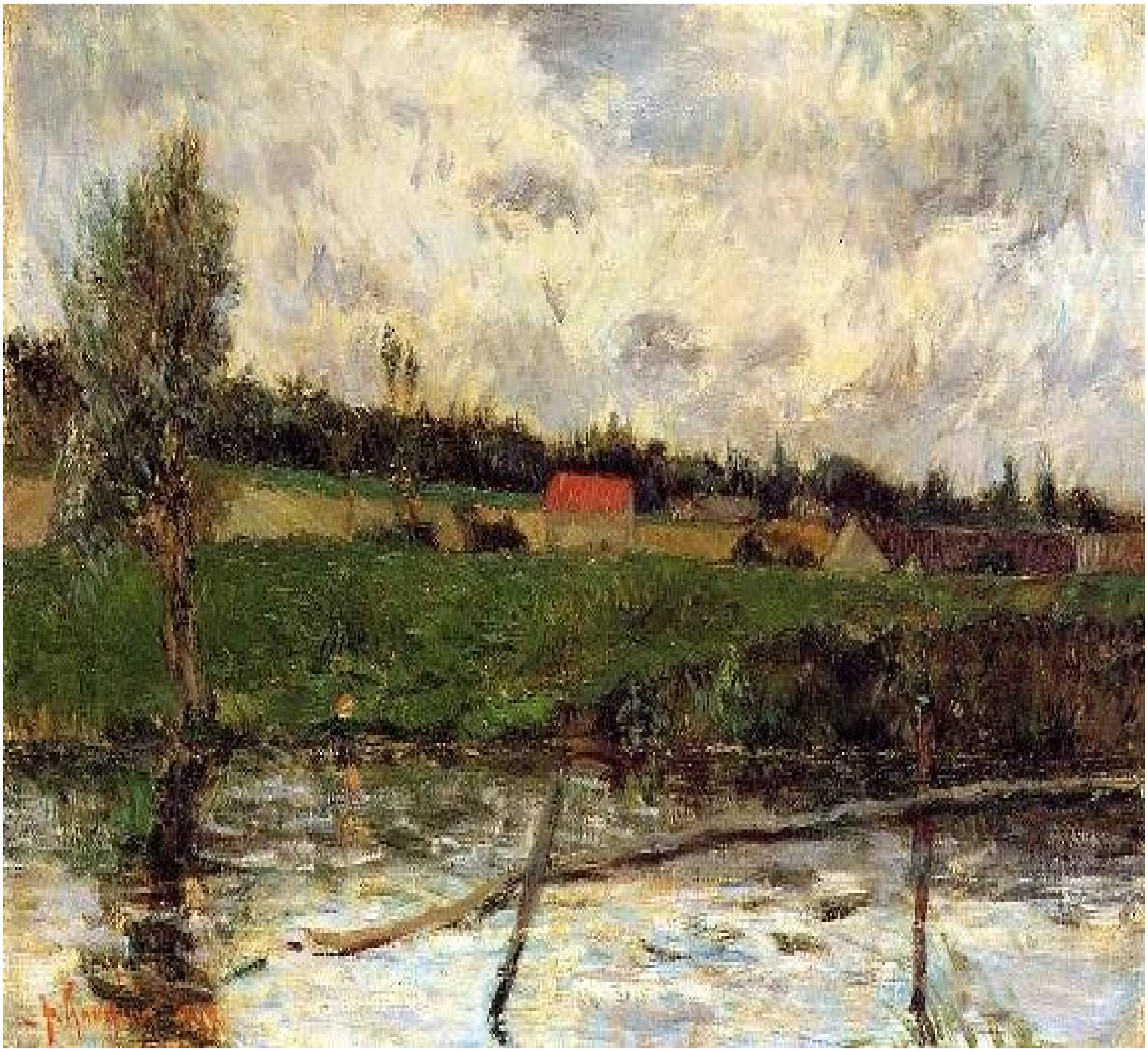
The Market Gardens of Vaugirard

1879
Smith College Museum of Art, Northampton, Massachusetts
Oil on canvas



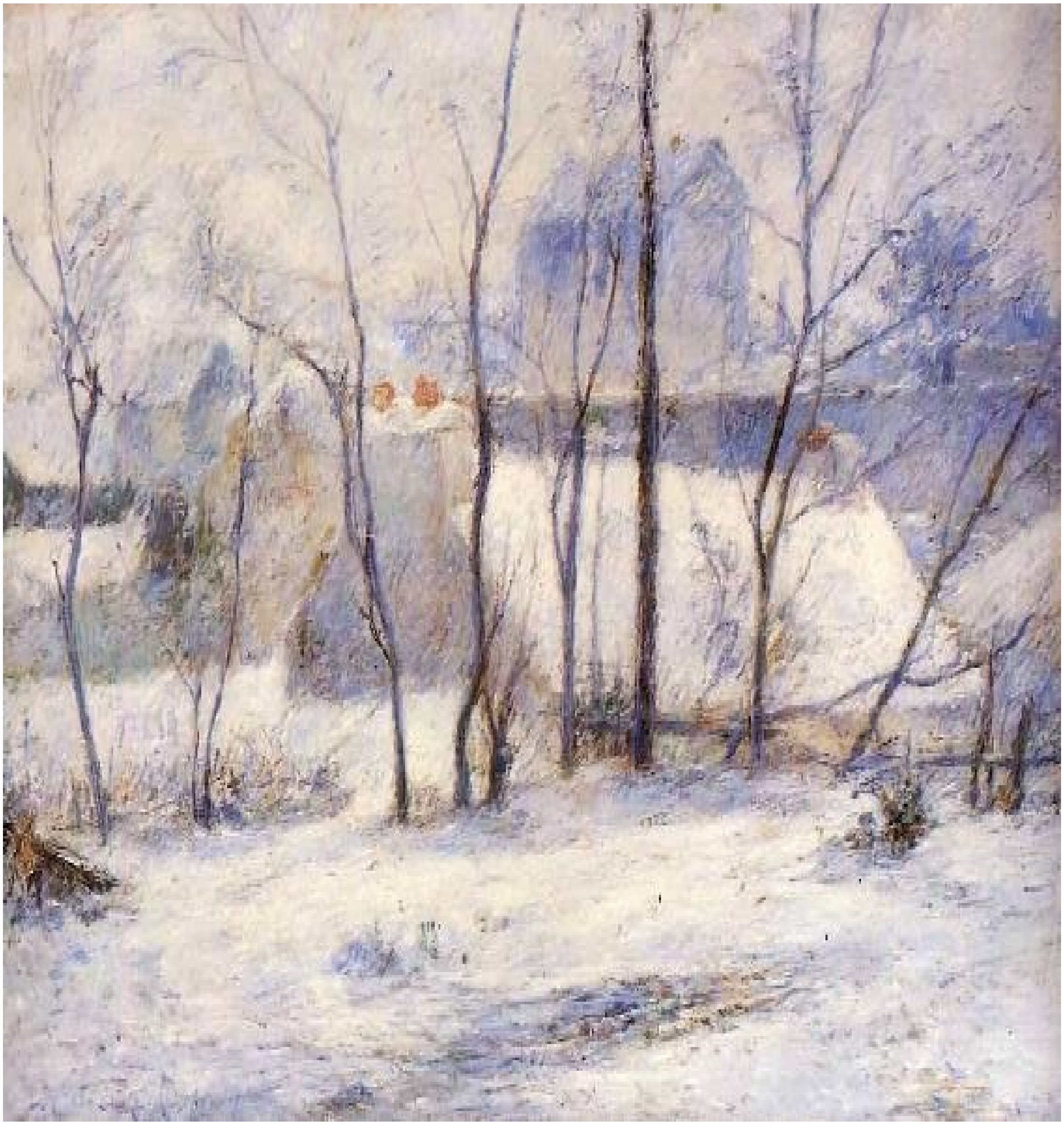
Riverside

1879
Private collection
Oil on canvas



Winter Landscape, Effect of Snow

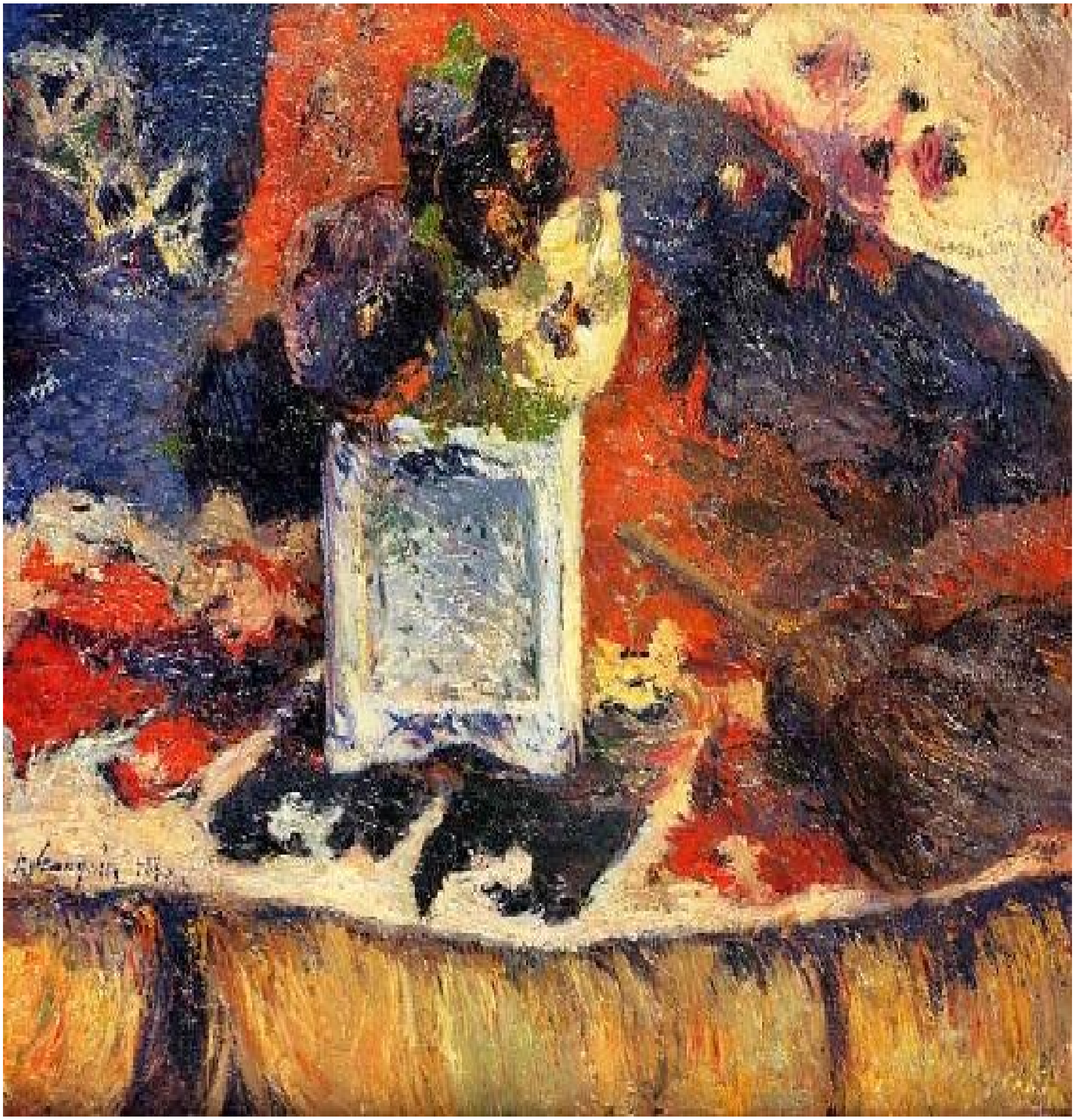
1879
Private collection
Oil on canvas



1880’s

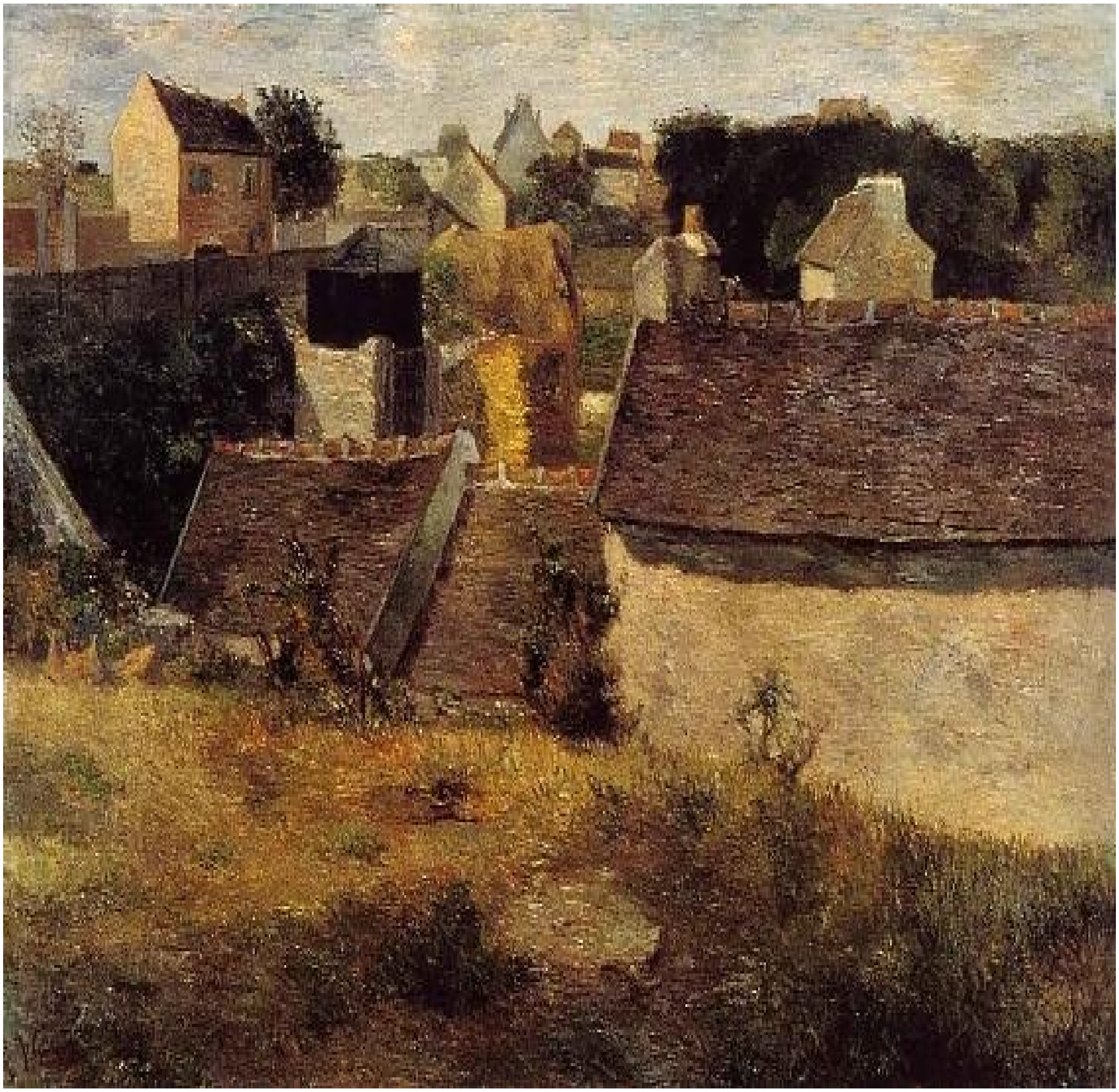
Flowers and Carpet

1880
Private collection
Oil on panel



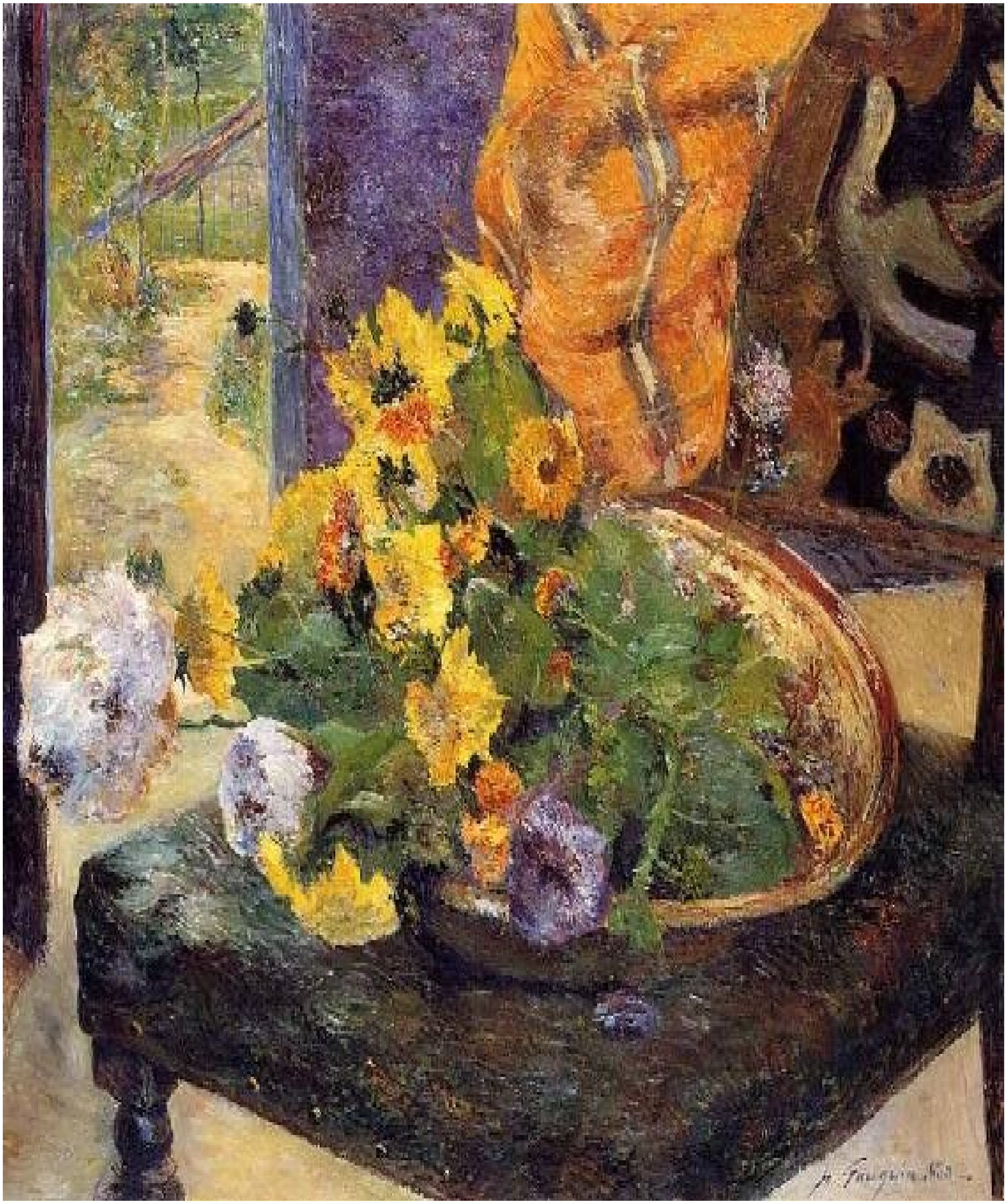
Houses, Vaugirard

1880
Israel Museum
Oil on canvas



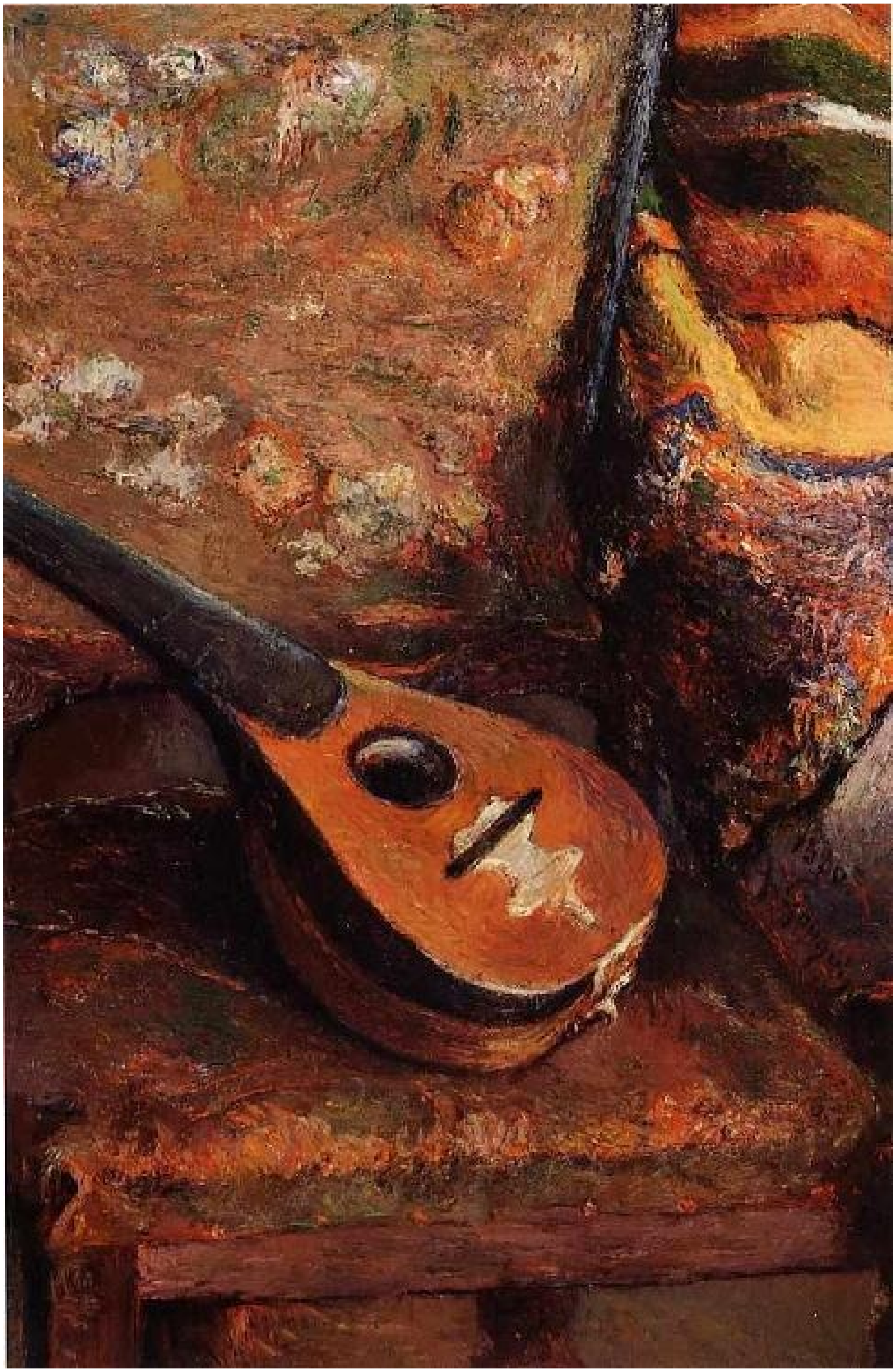
The Makings of a Bouquet

1880
Private collection
Oil on canvas


P. Gauguin

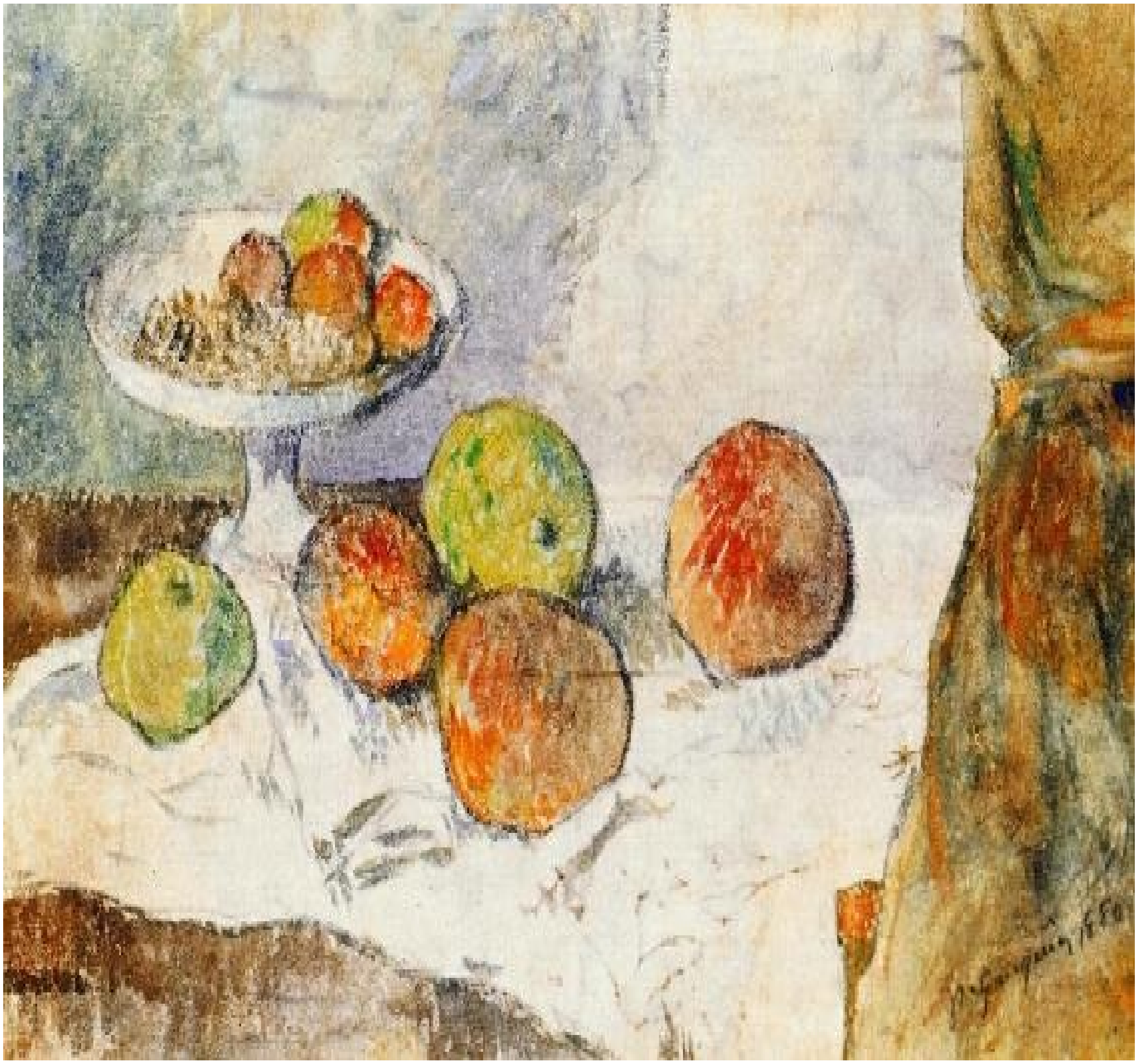
Mandolin on a Chair

1880
Private collection
Oil on canvas



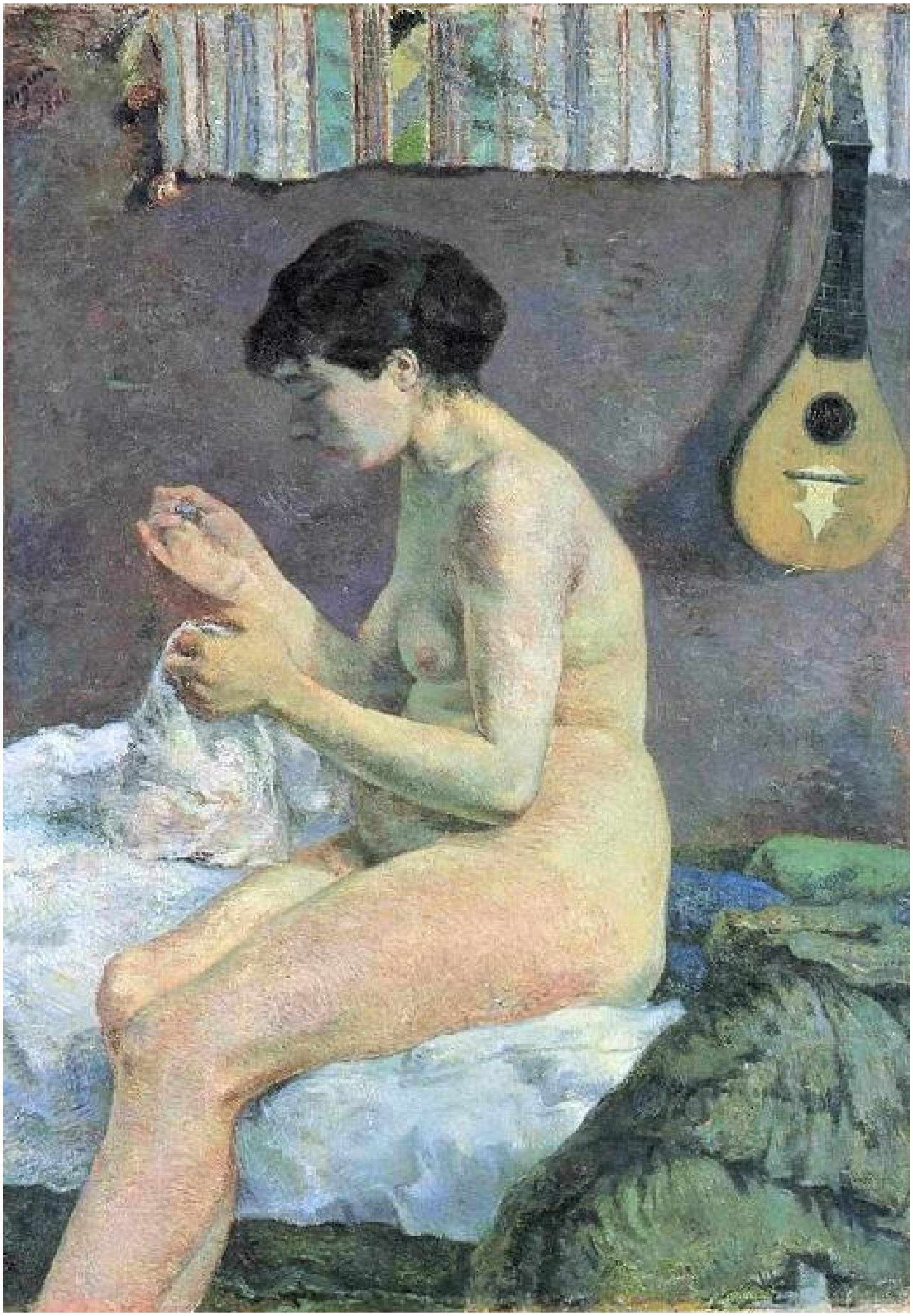
Still Life with Fruit Plate

1880
Private collection
Watercolour



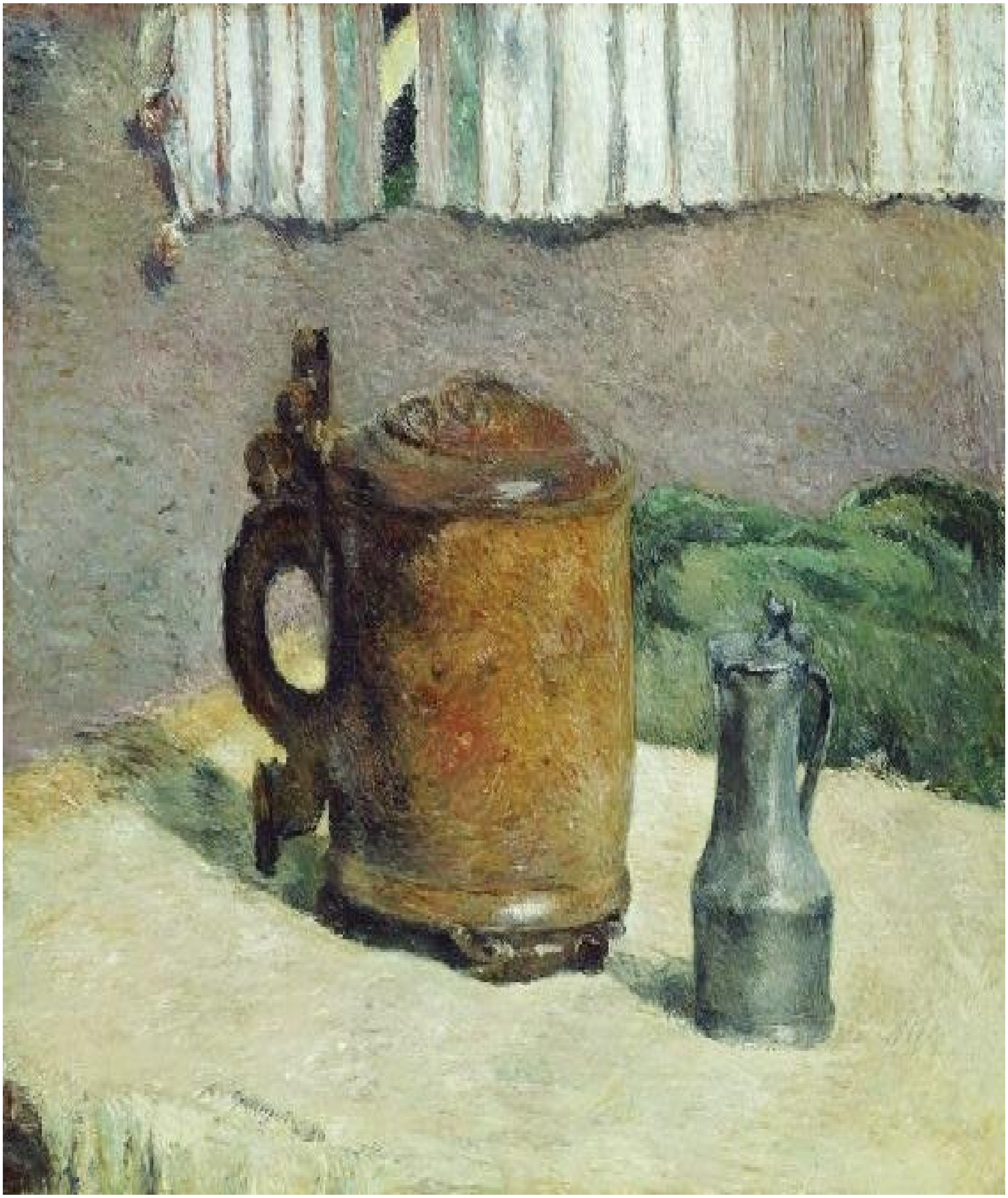
Study of a Nude, Suzanne Sewing

1880
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



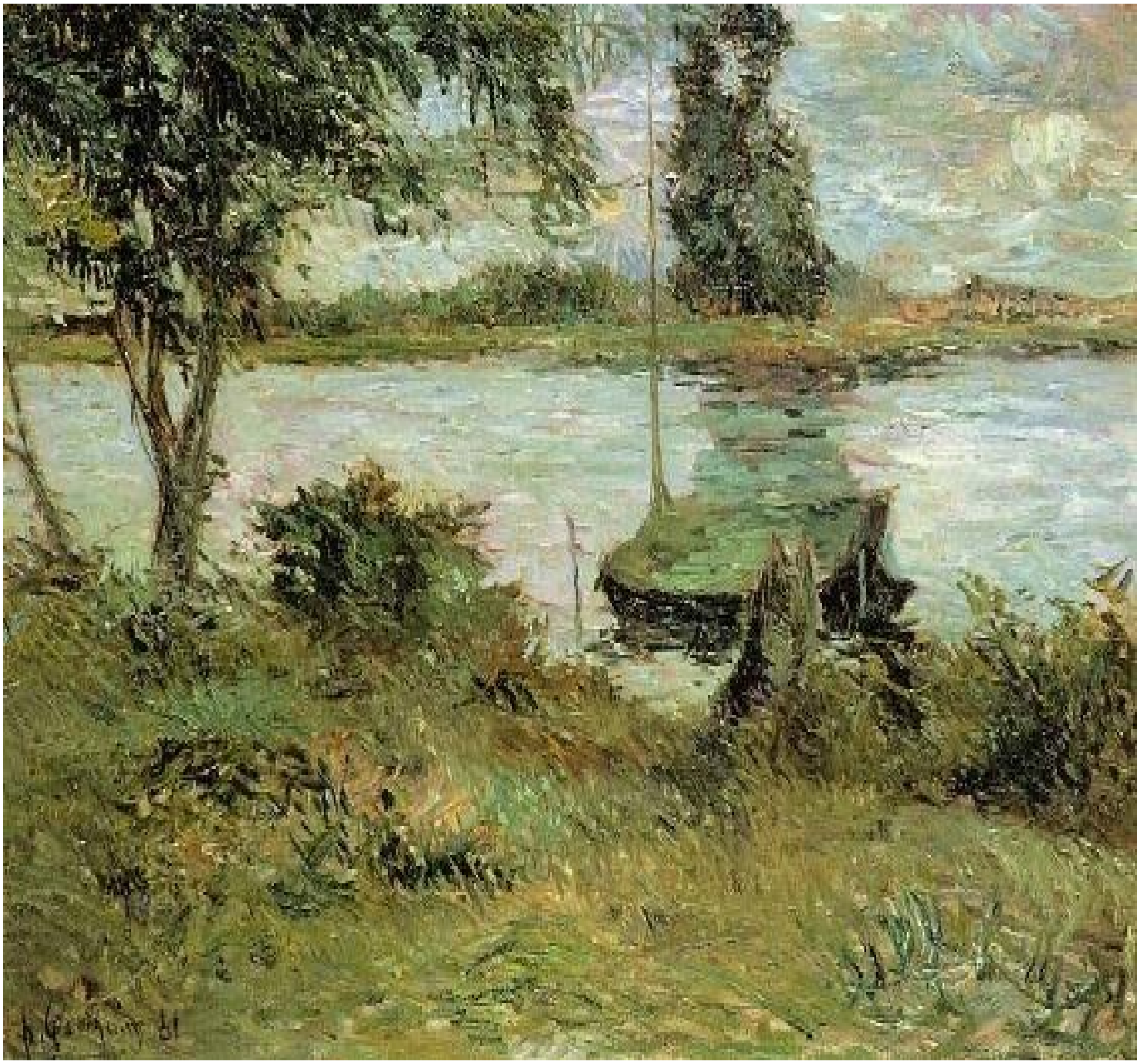
Wood Tankard and Metal Pitcher

1880
Art Institute of Chicago
Oil on canvas



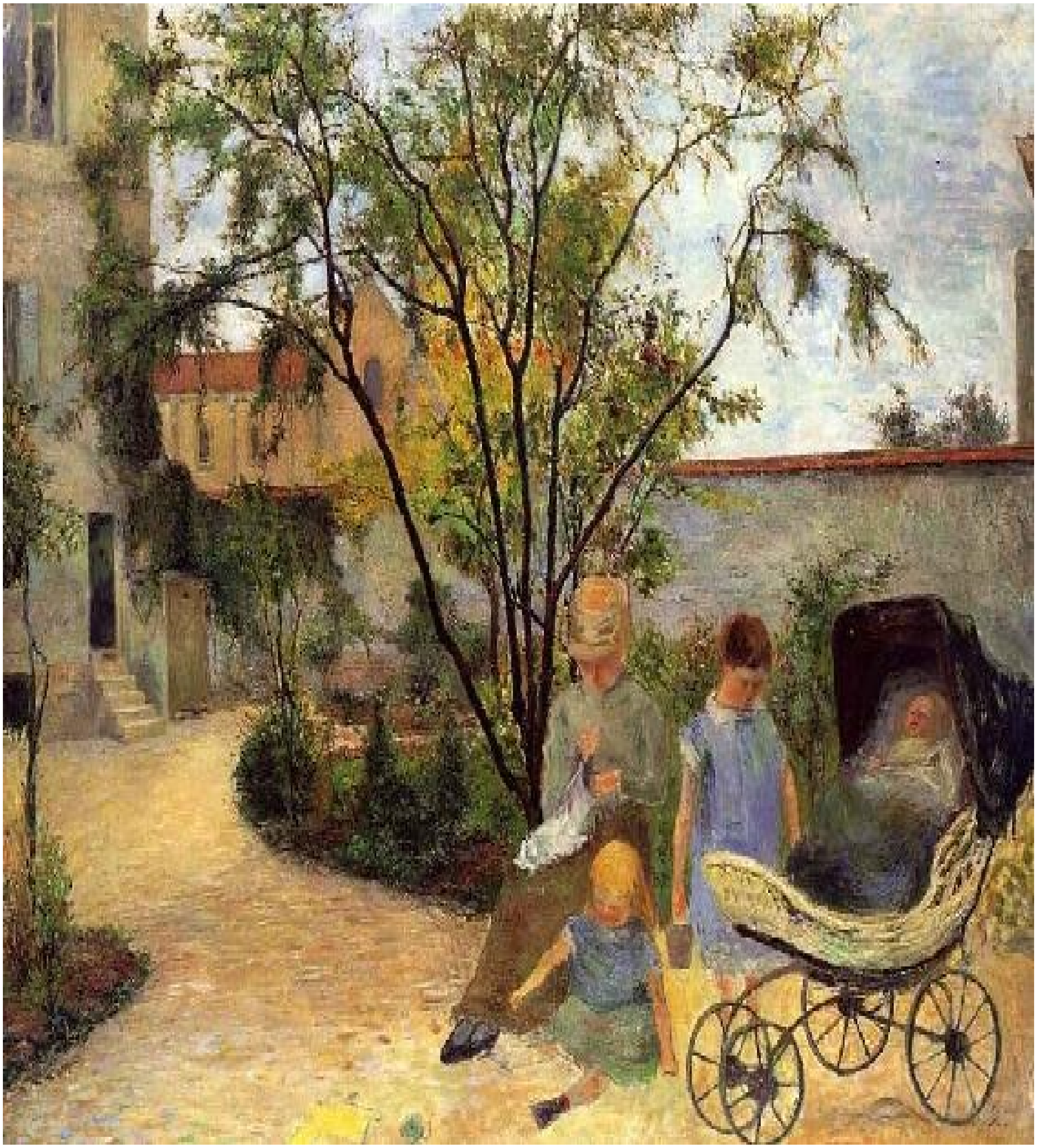
Banks of the Oise

1881
Private collection
Oil on canvas



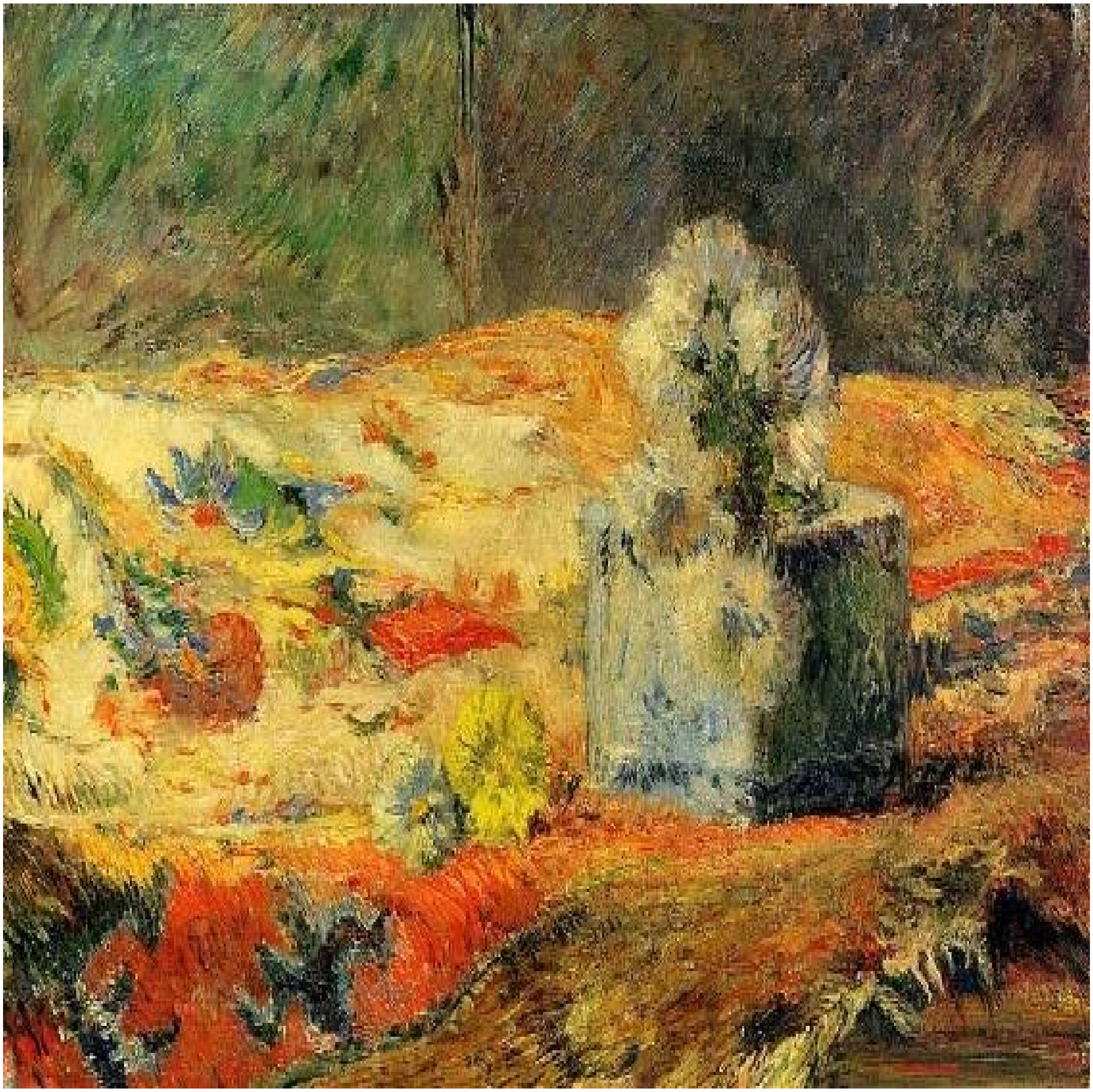
The Family in the Garden, rue Carcel

1881
Ny Carlsberg Glyptotek, Copenhagen
Oil on board



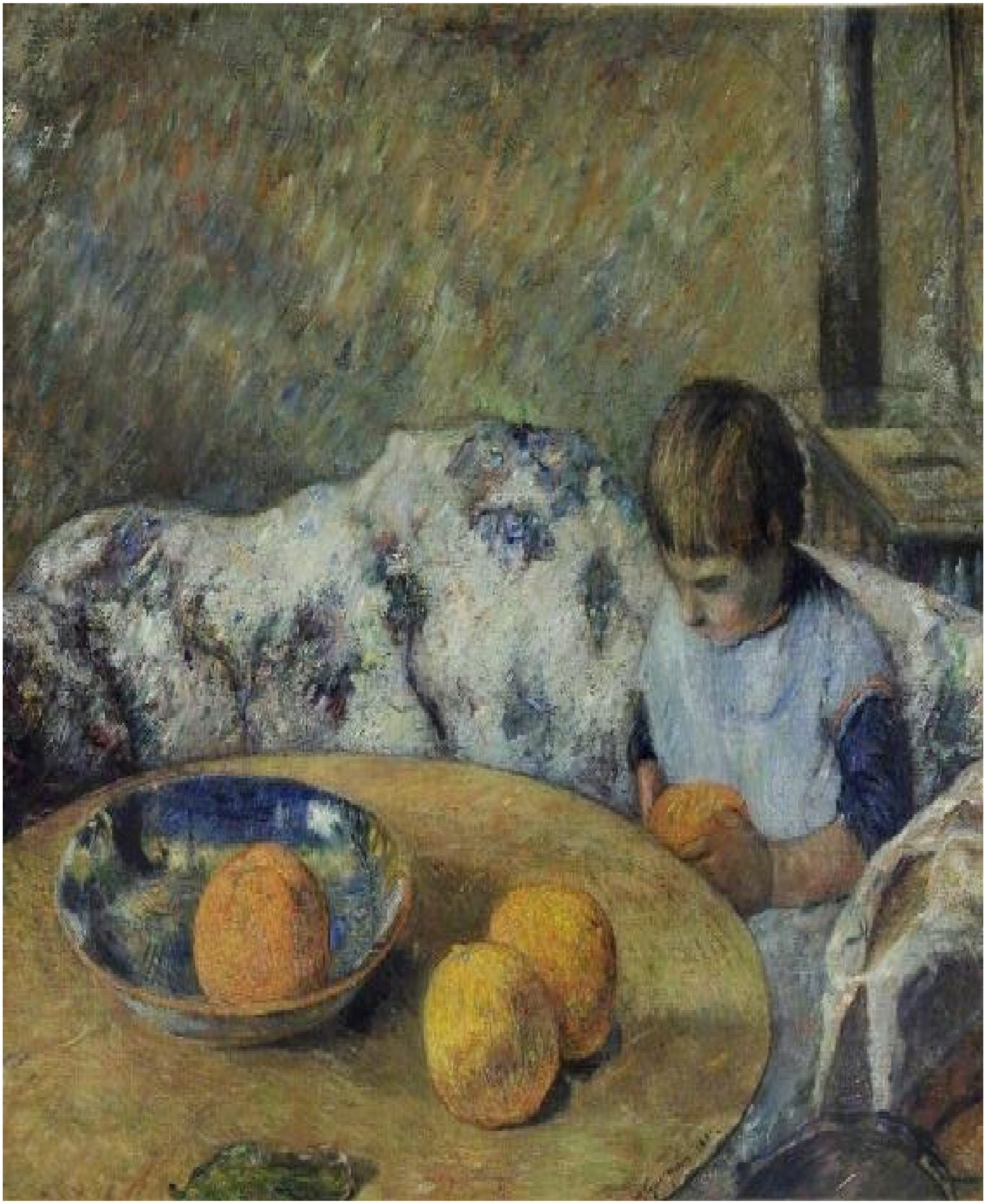
Flowers and Carpet

1881
Private collection
Oil on canvas



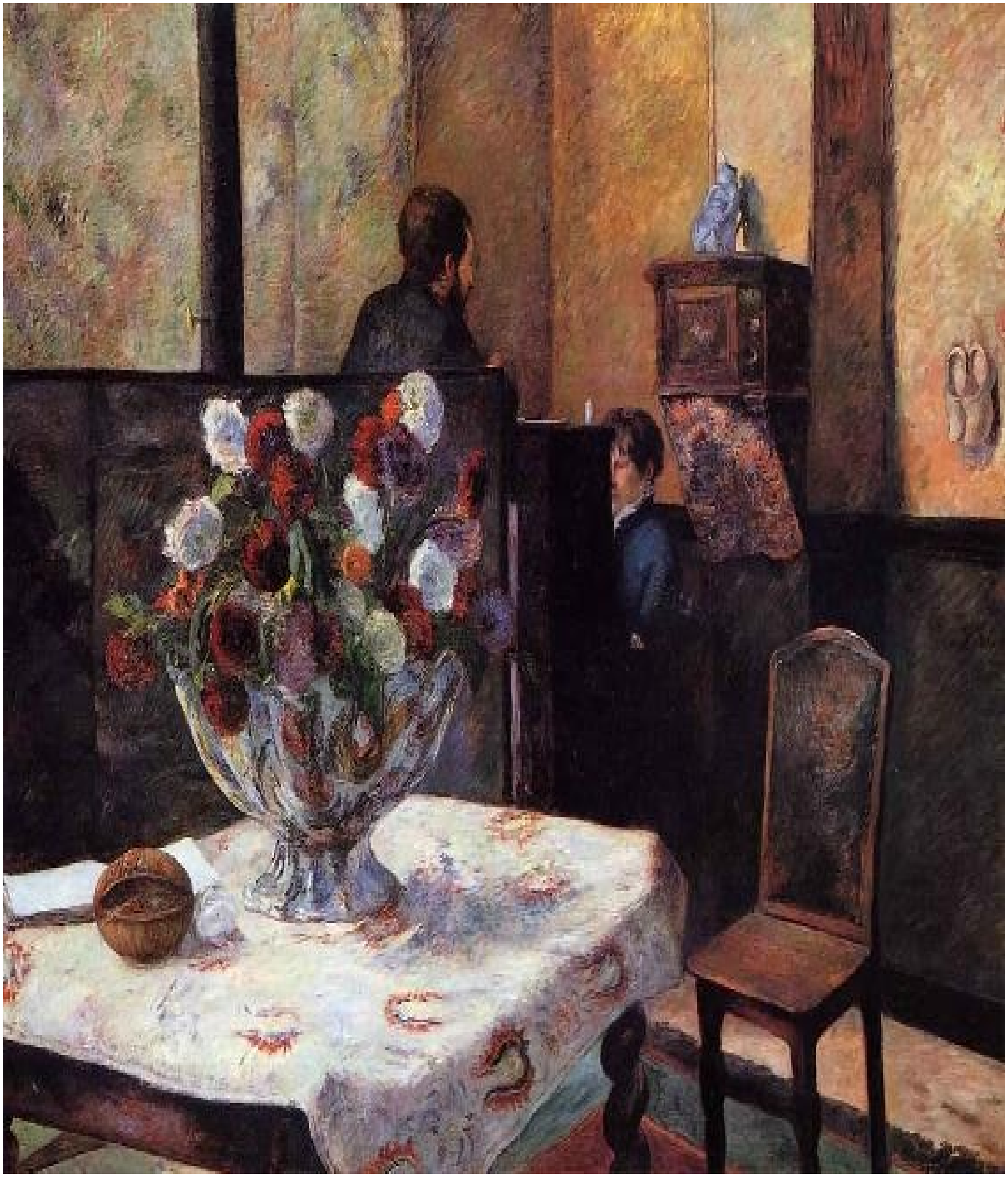
Interieur avec Aline Gauguin

1881
Sheffield City Art Galleries
Oil on canvas



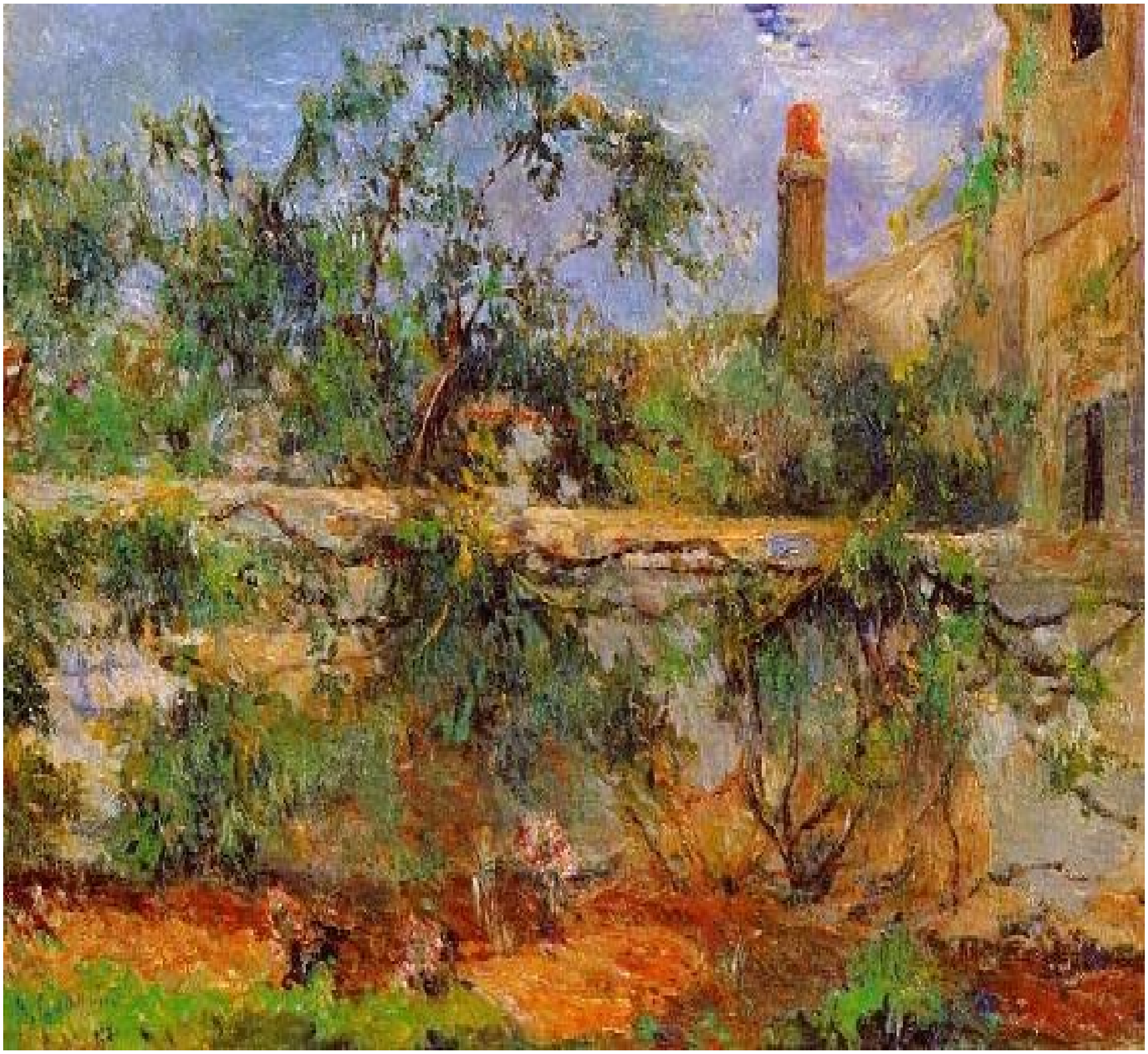
Interior of the Painter’s House, rue Carcel

1881
Nasjonalmuseet for Kunst, Arkitektur og Design
Oil on canvas



Party Wall

1881
Private collection
Oil on canvas



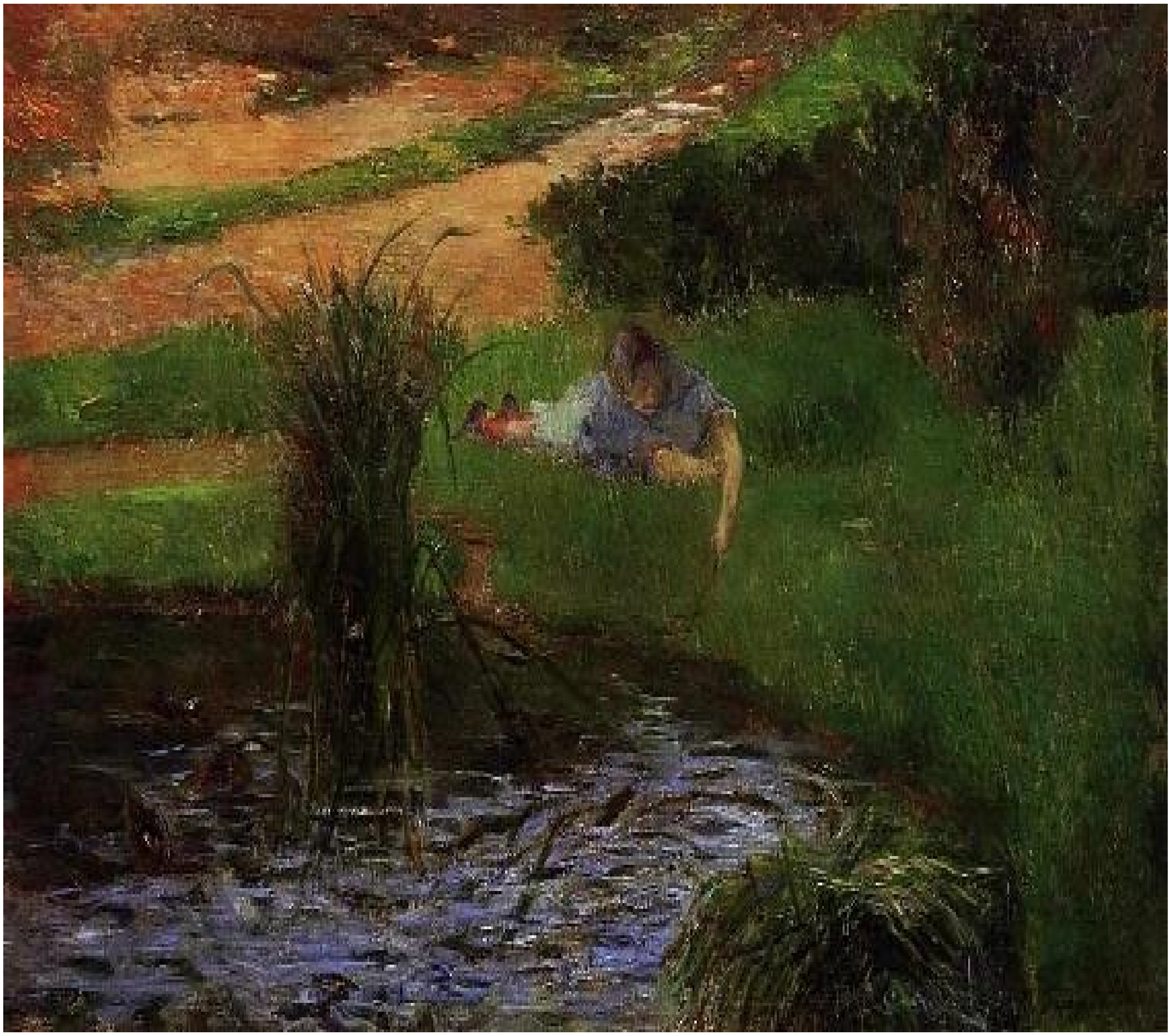
Pissarro’s Garden, Quai du Pothuis, Pontoise

1881
Private collection
Oil on canvas

P Gauguin 84

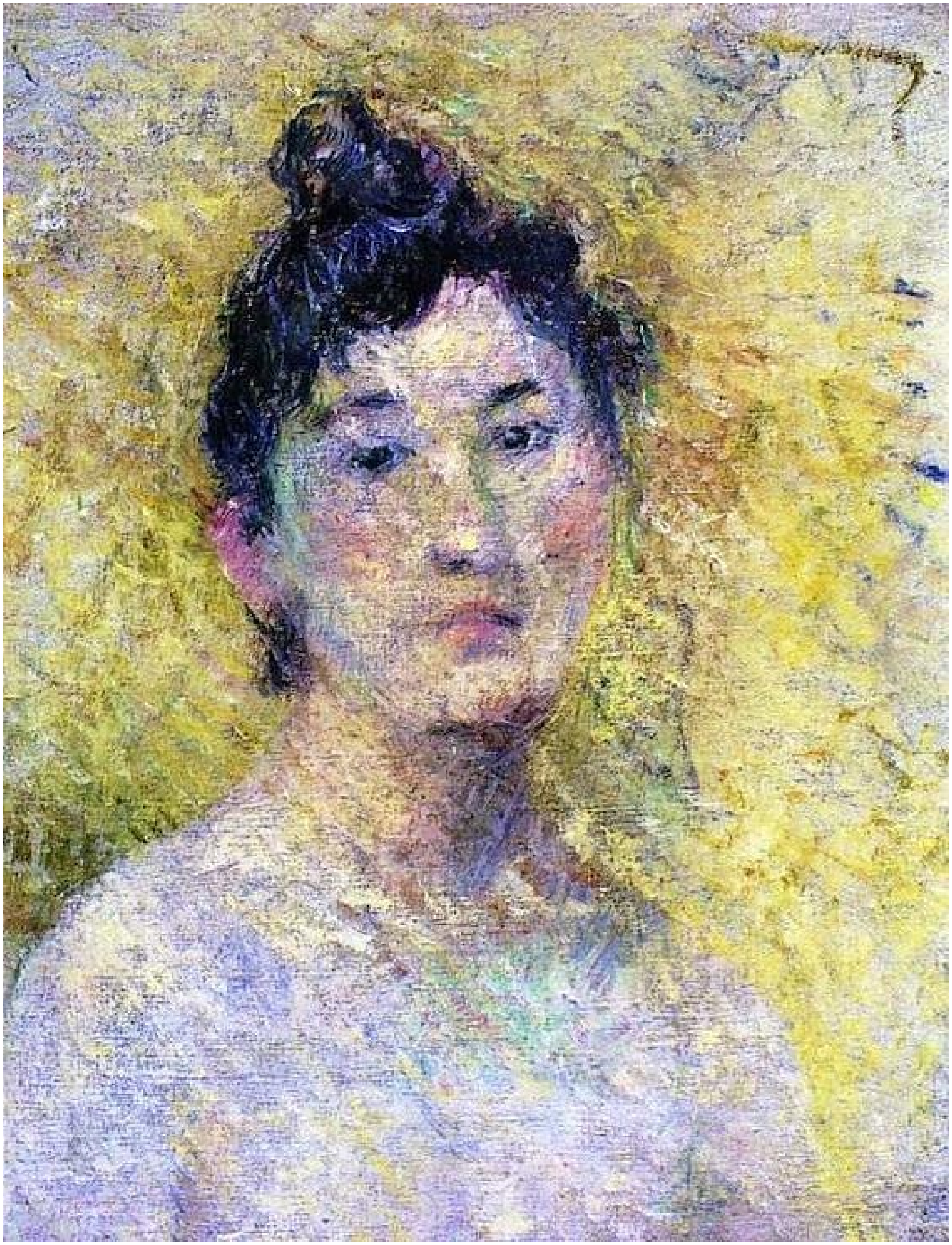
Pond with Ducks

1881
Private collection
Oil on canvas



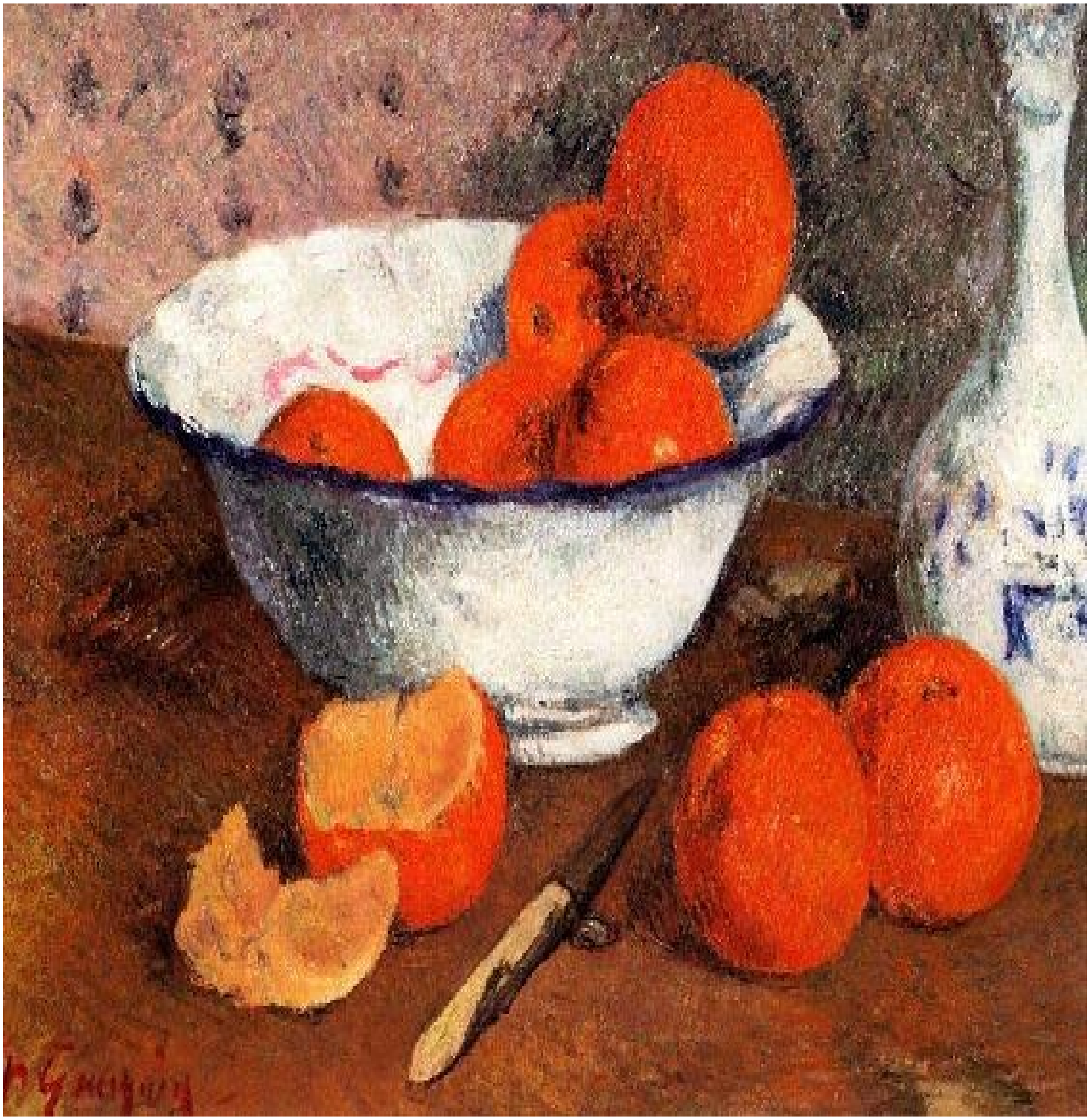
Portrait of a Woman

1880-1881
Hofstra University Museum
Oil on canvas



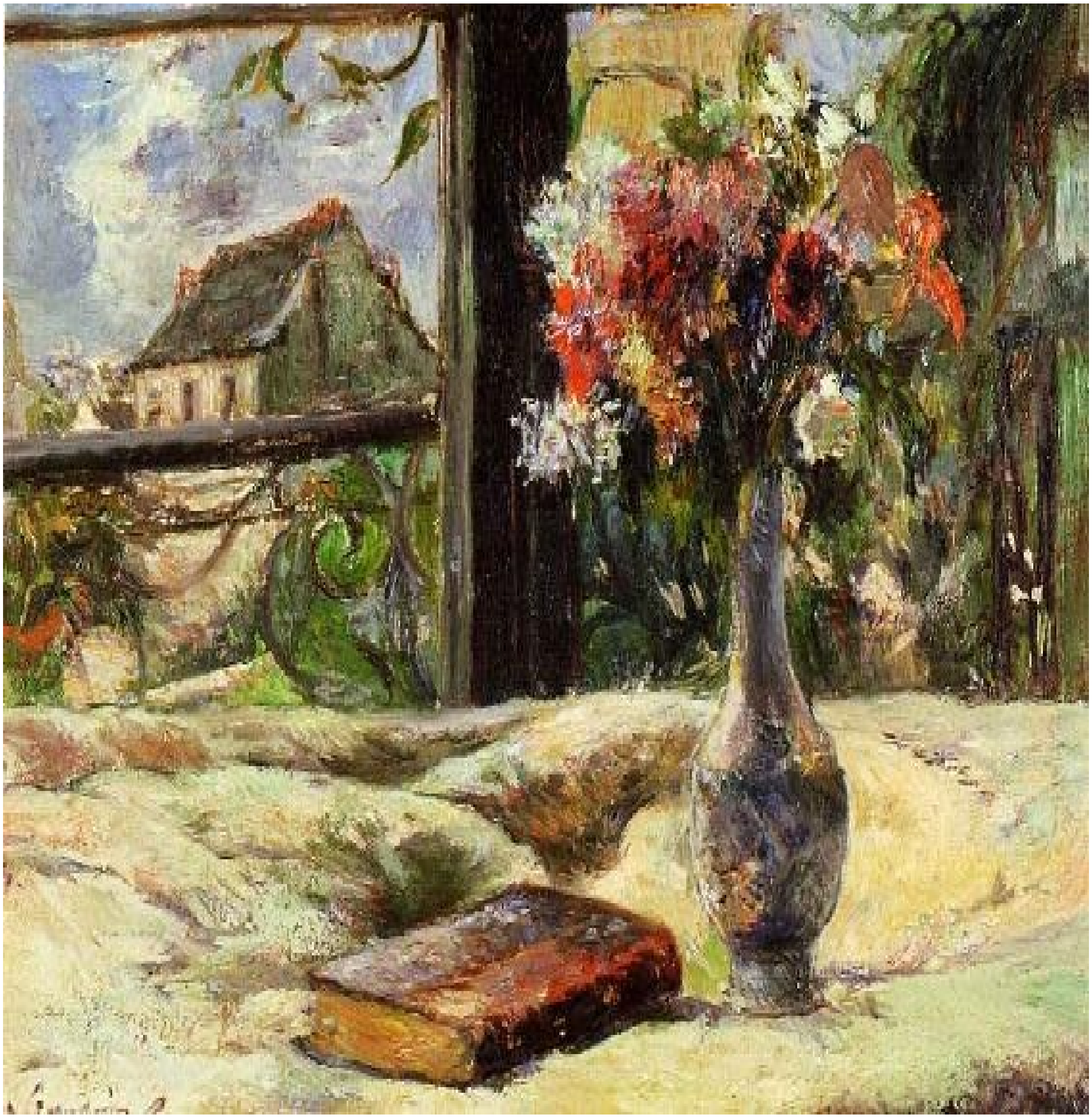
Still Life with Oranges

1881
Musée des Beaux-Arts de Rennes
Oil on canvas



Vase of Flowers and Window

1881
Musée des Beaux-Arts de Rennes
Oil on canvas

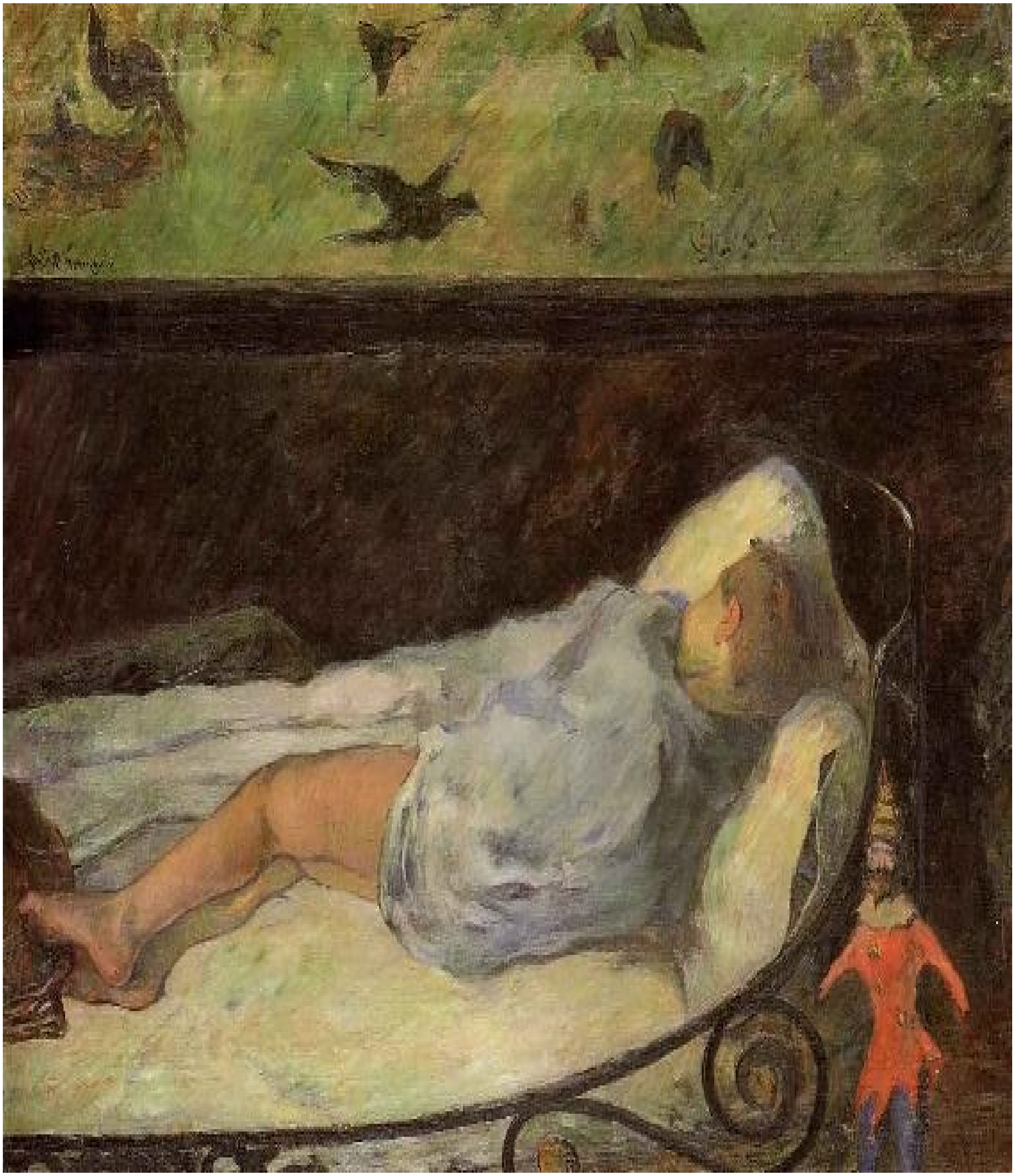


Vaugirard Church by Night

1881
Groninger Museum
Oil on canvas

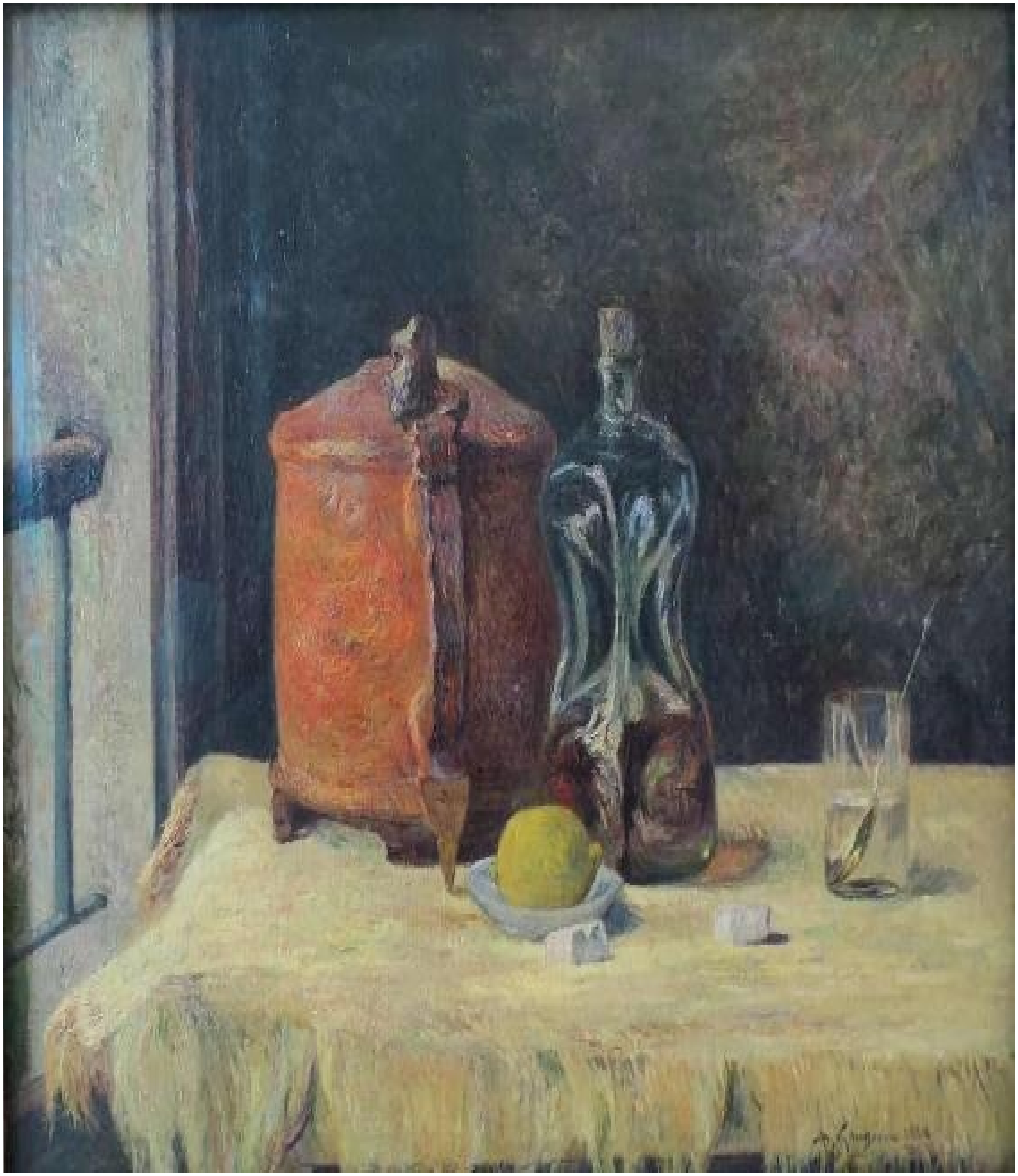
Young Girl Dreaming

1881
Ordrupgaard Collection, Copenhagen
Oil on canvas



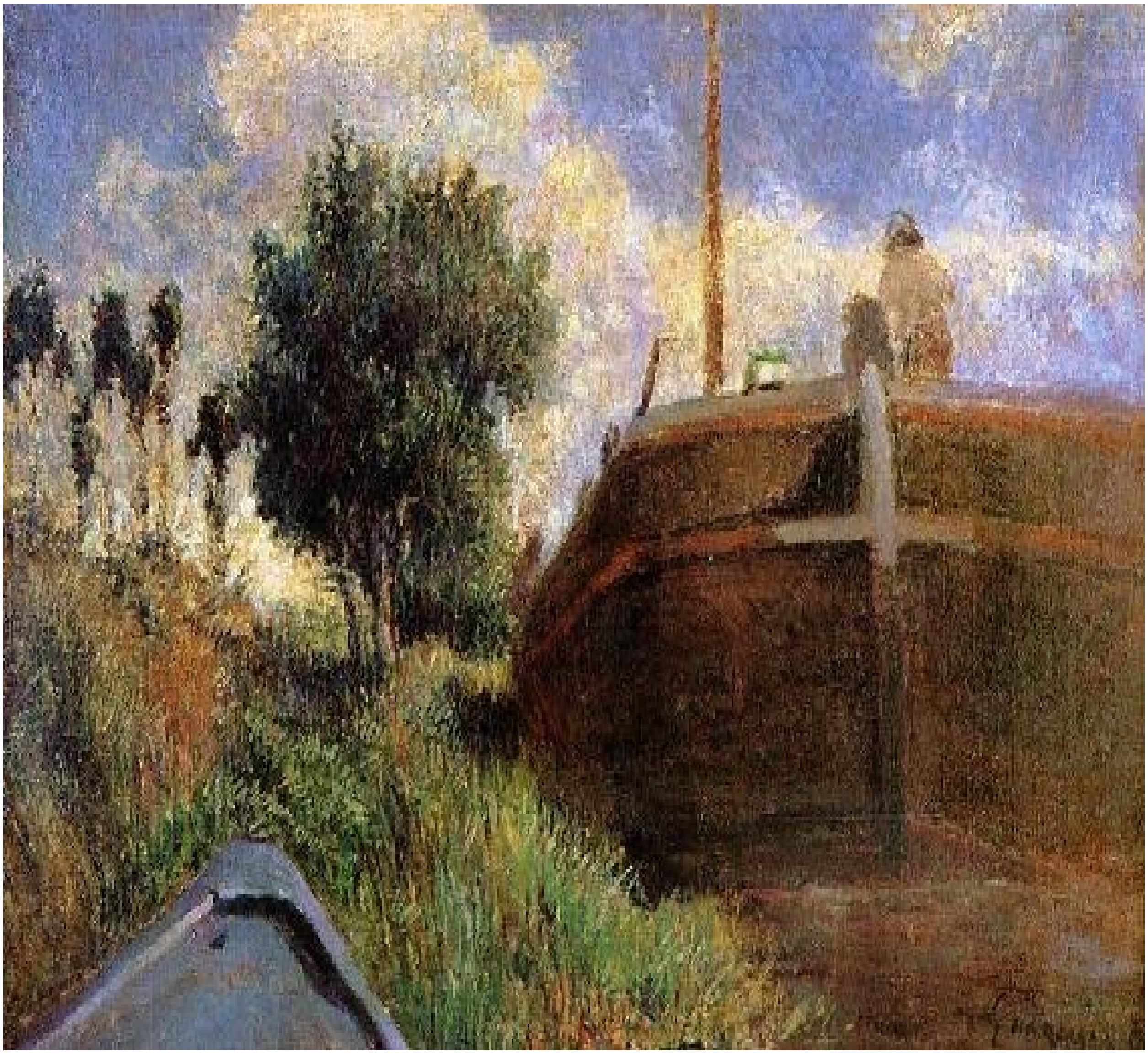
At the Window

1882
The State Hermitage Museum, St Petersburg
Oil on canvas



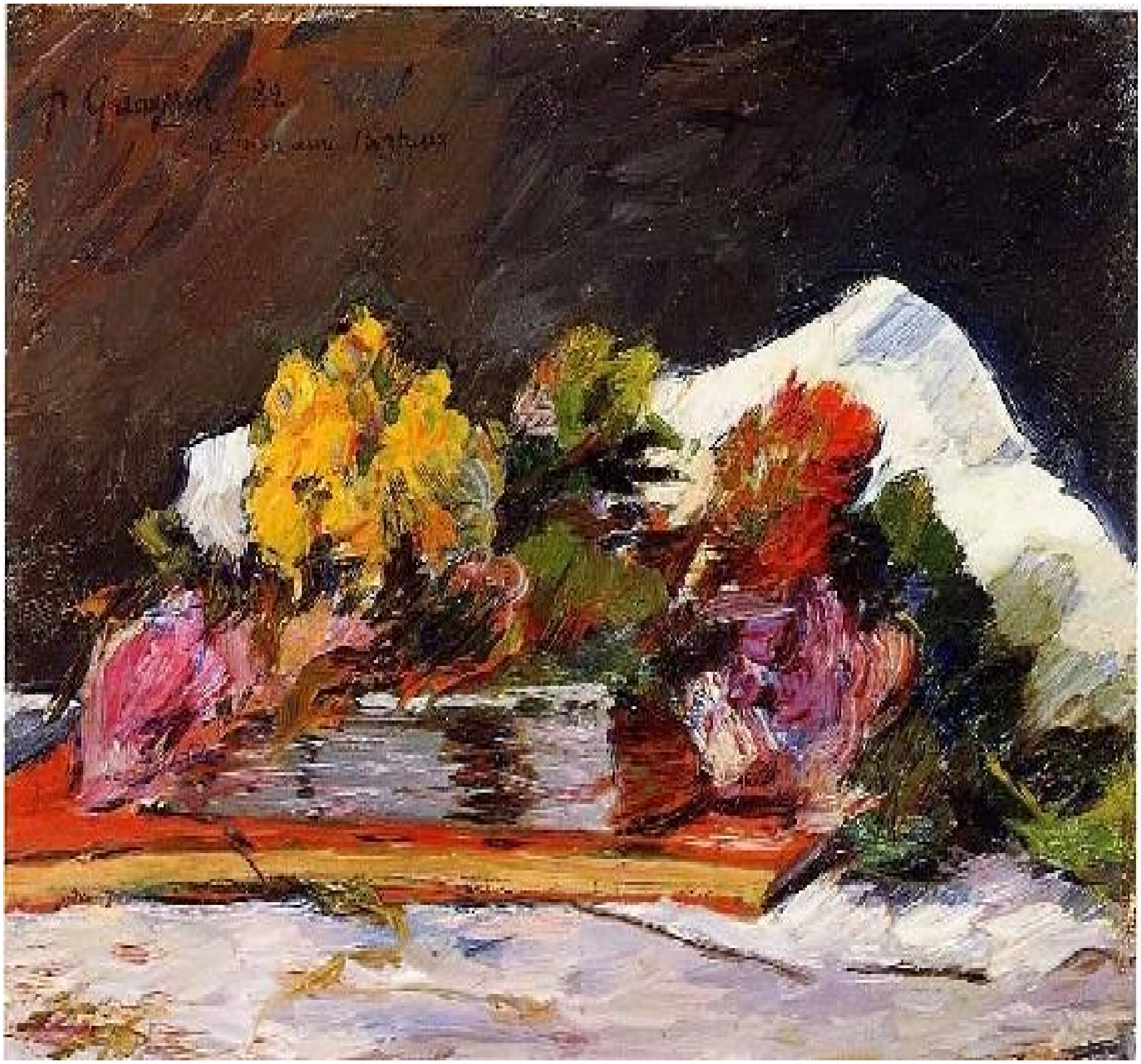
Blue Barge

1882
Lowe Art Museum, Miami
Oil on canvas



Bouquet of Flowers

1882
Private collection
Oil on canvas



Chou Quarries at Pontoise I

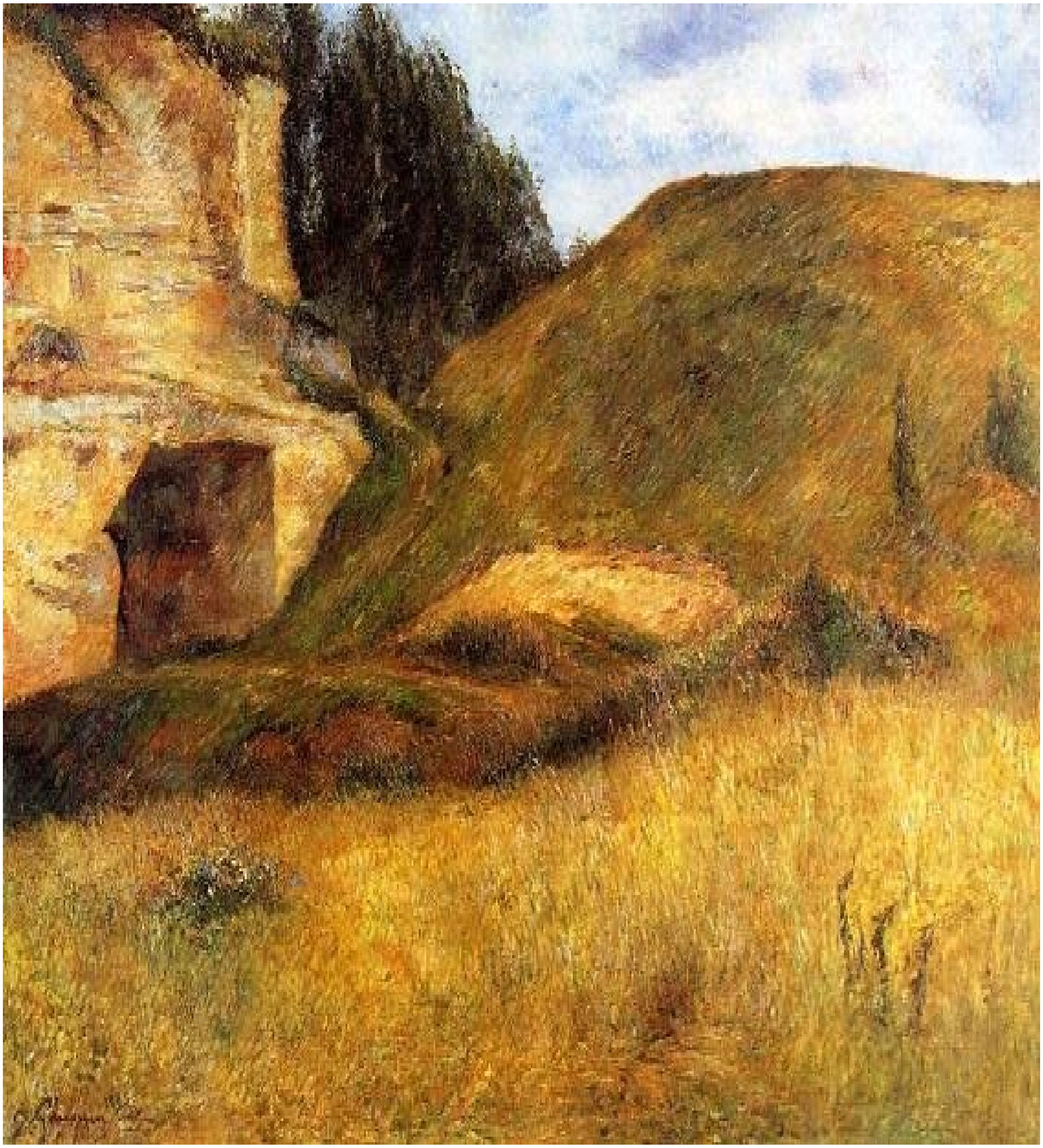
1882
Private collection
Oil on canvas

Chou Quarries at Pontoise II

1882
National Gallery of Canada, Ottawa
Oil on canvas

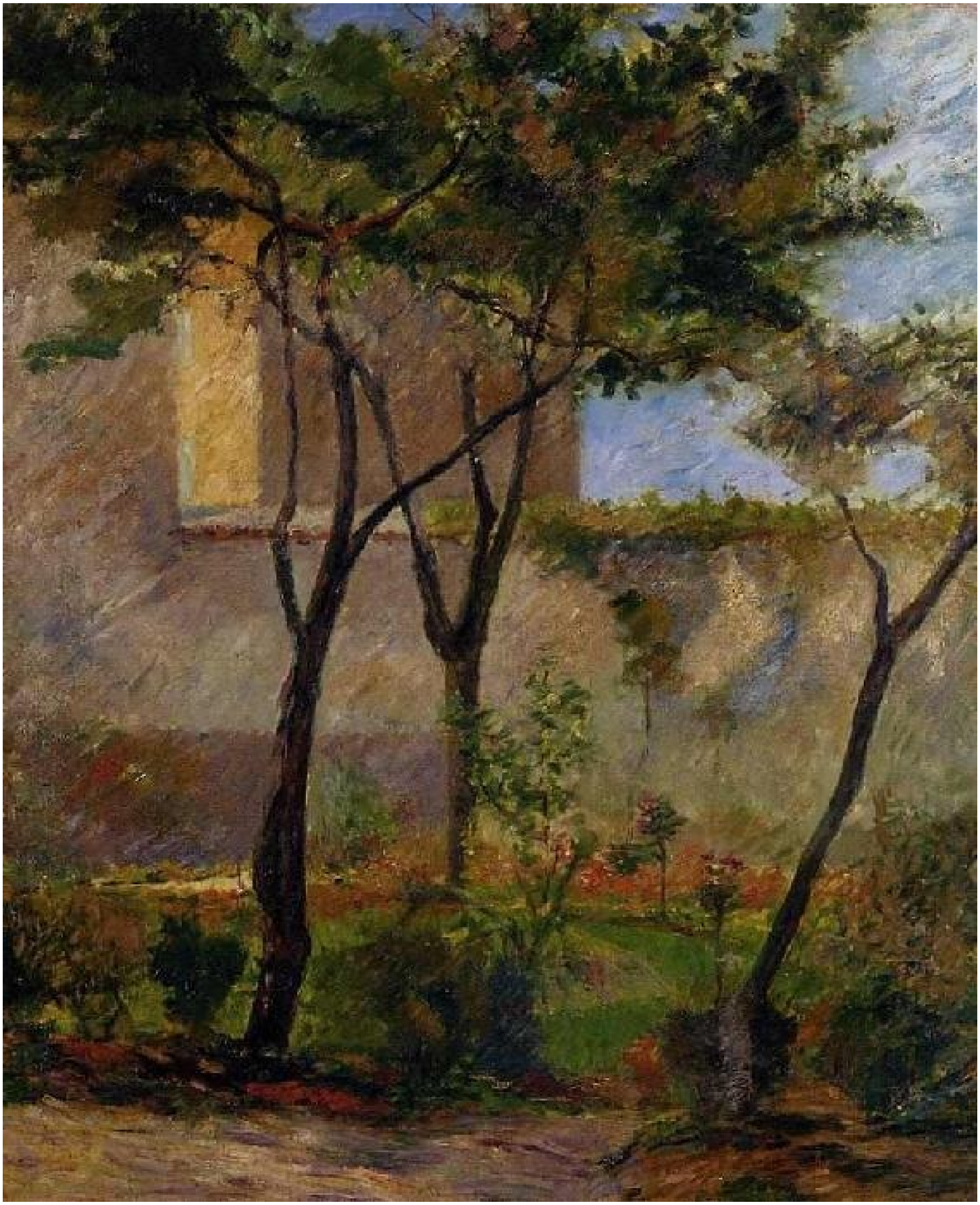
Chou Quarry, Hole in the Cliff

1882
Kunsthaus, Zurich
Oil on canvas



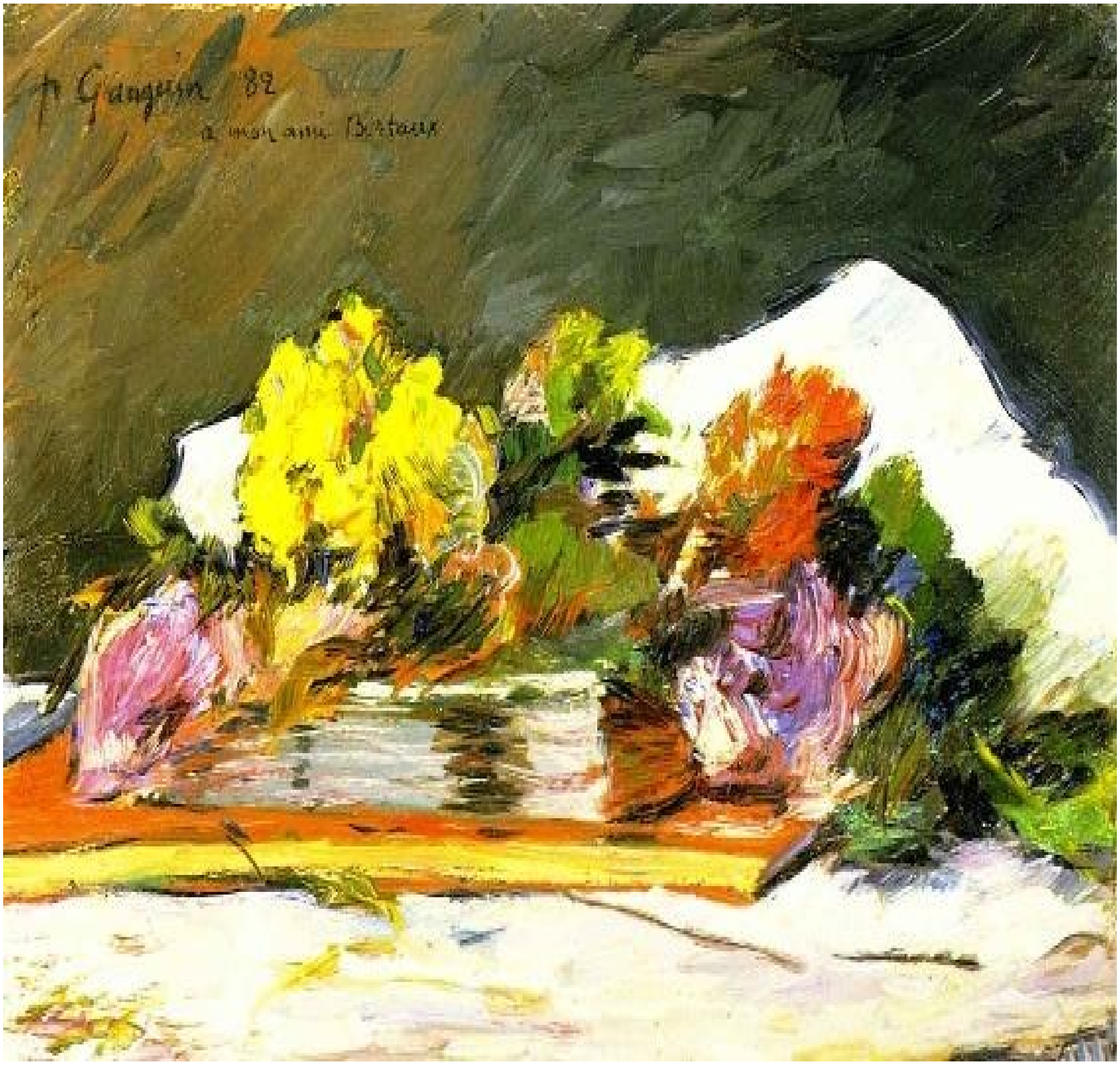
Corner of the Garden, rue Carcel

1881-1882
Private collection
Oil on canvas



Flowers and Books

1882
Private collection
Painting

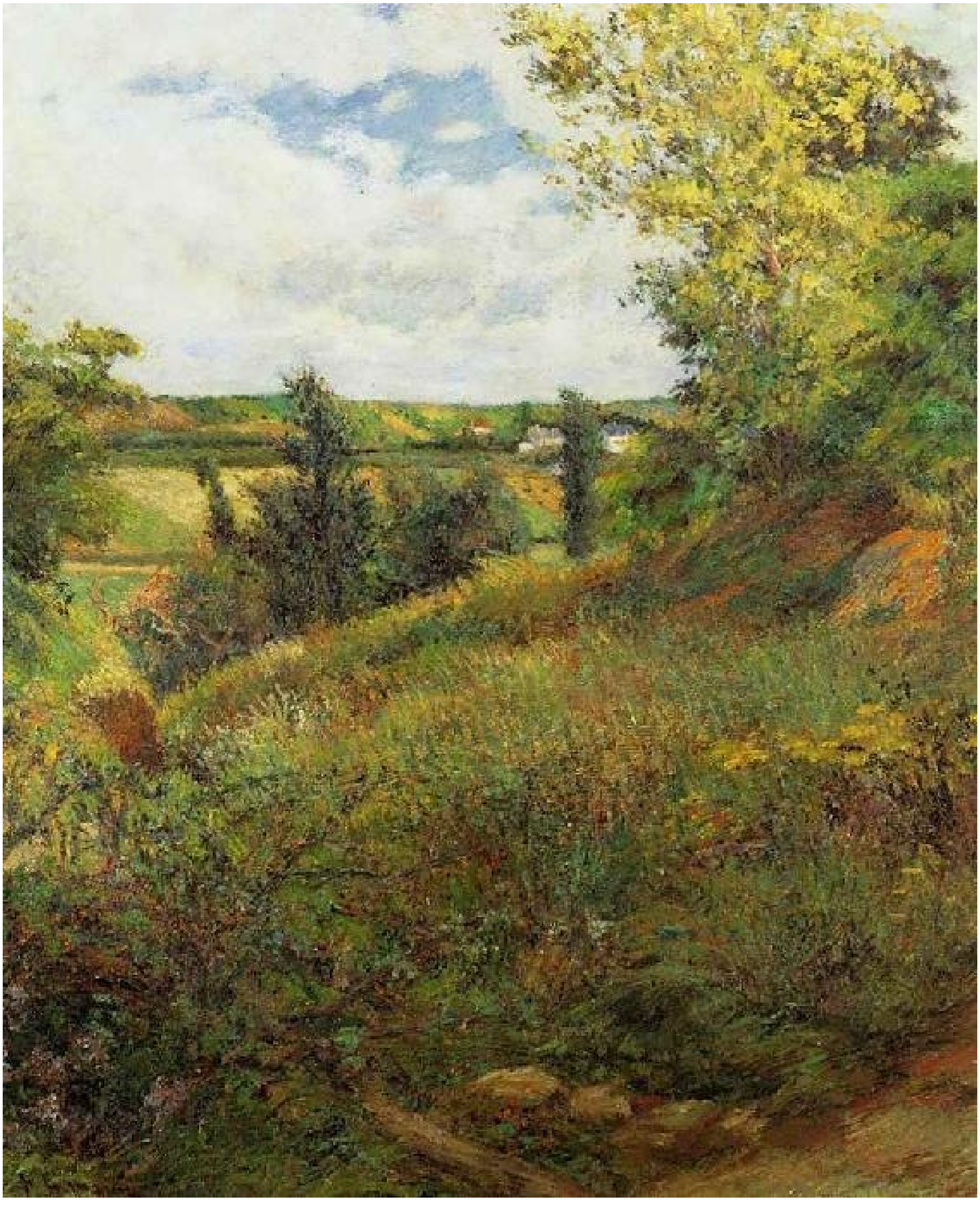


Flowers and Japanese Book

1882
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas

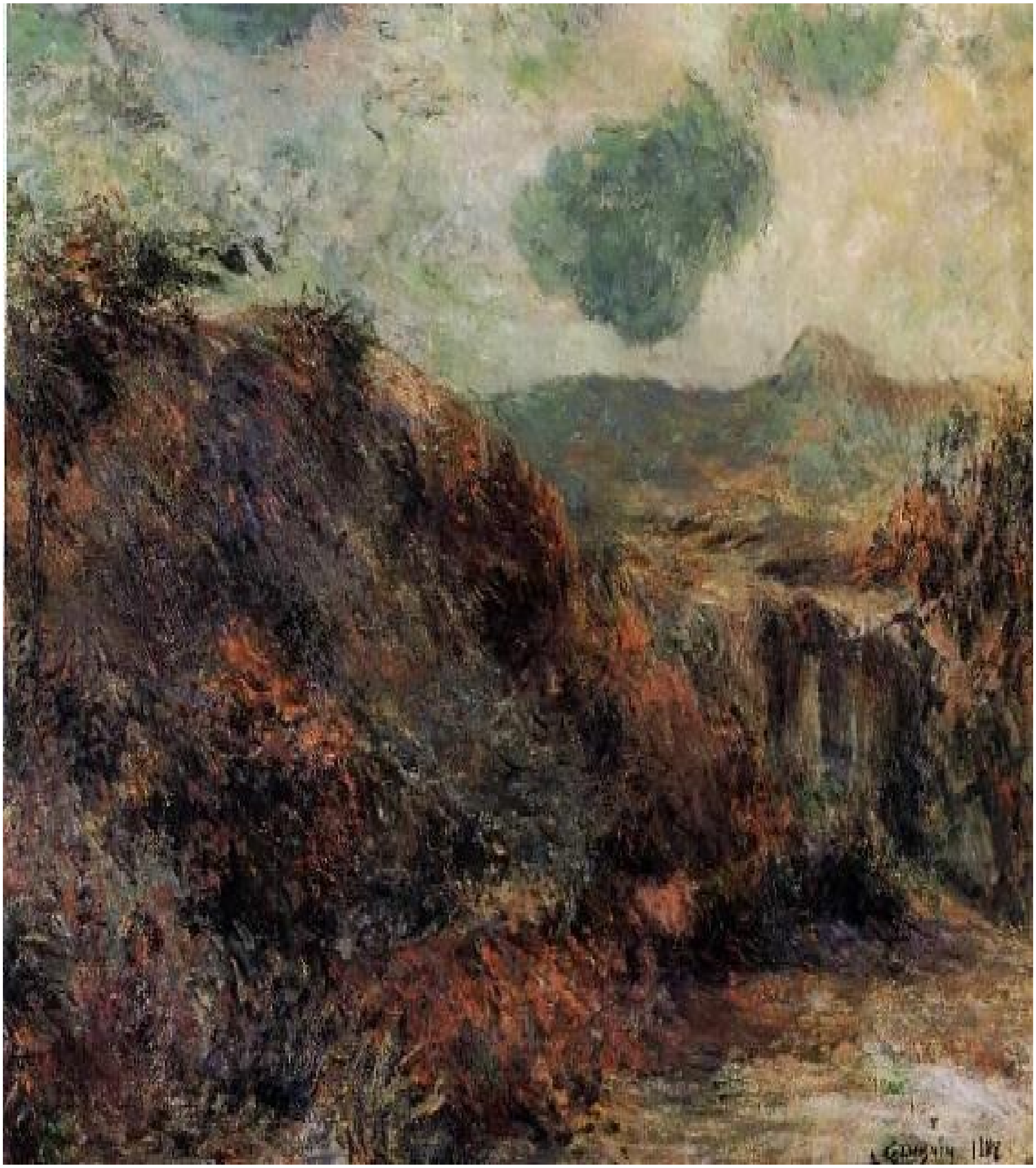
Gratte Coqs Path

1882
Private collection
Oil on canvas



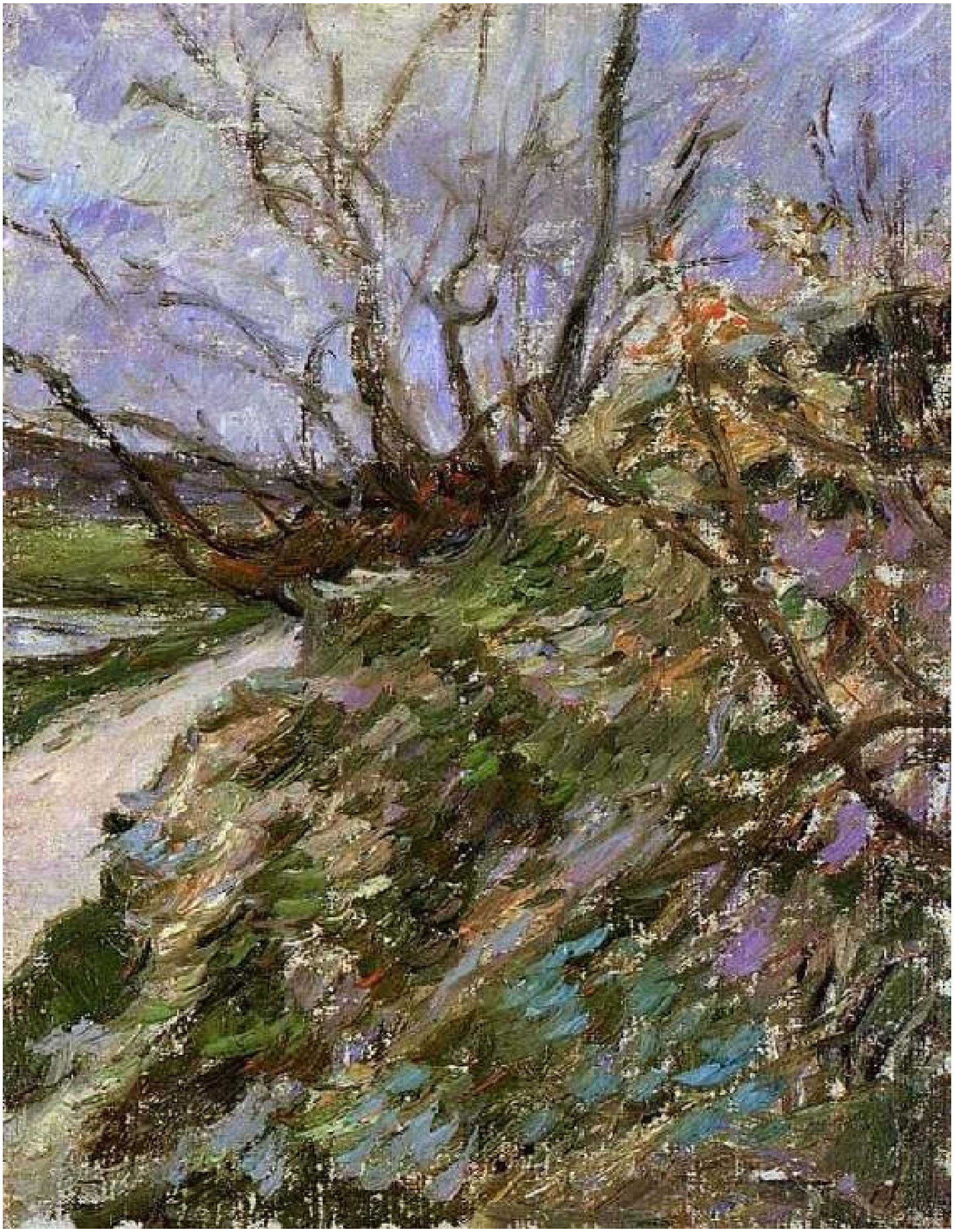
Mountain Landscape

1882
Private collection
Oil on canvas



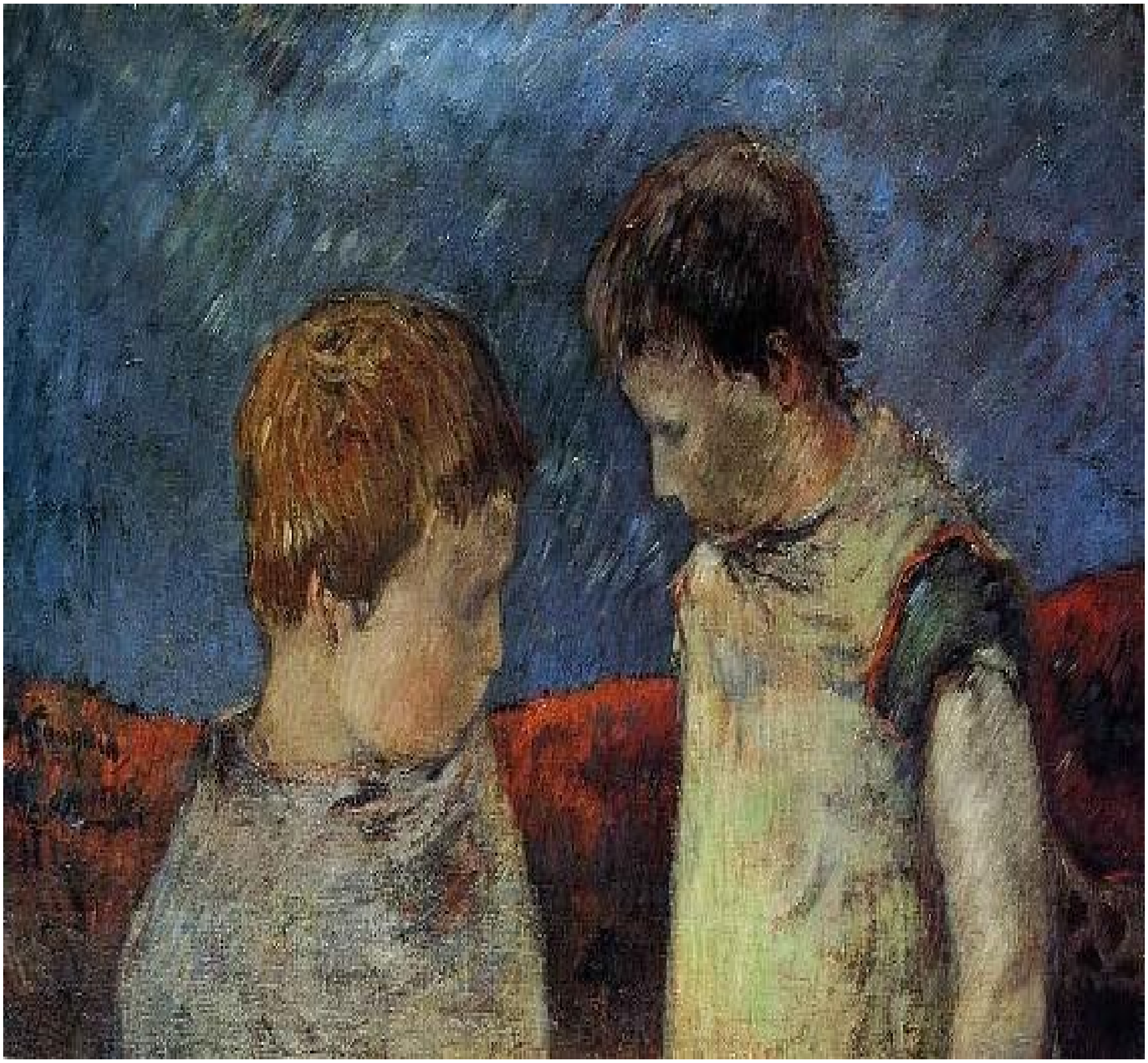
River Bank in Winter (study)

1881-1882
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



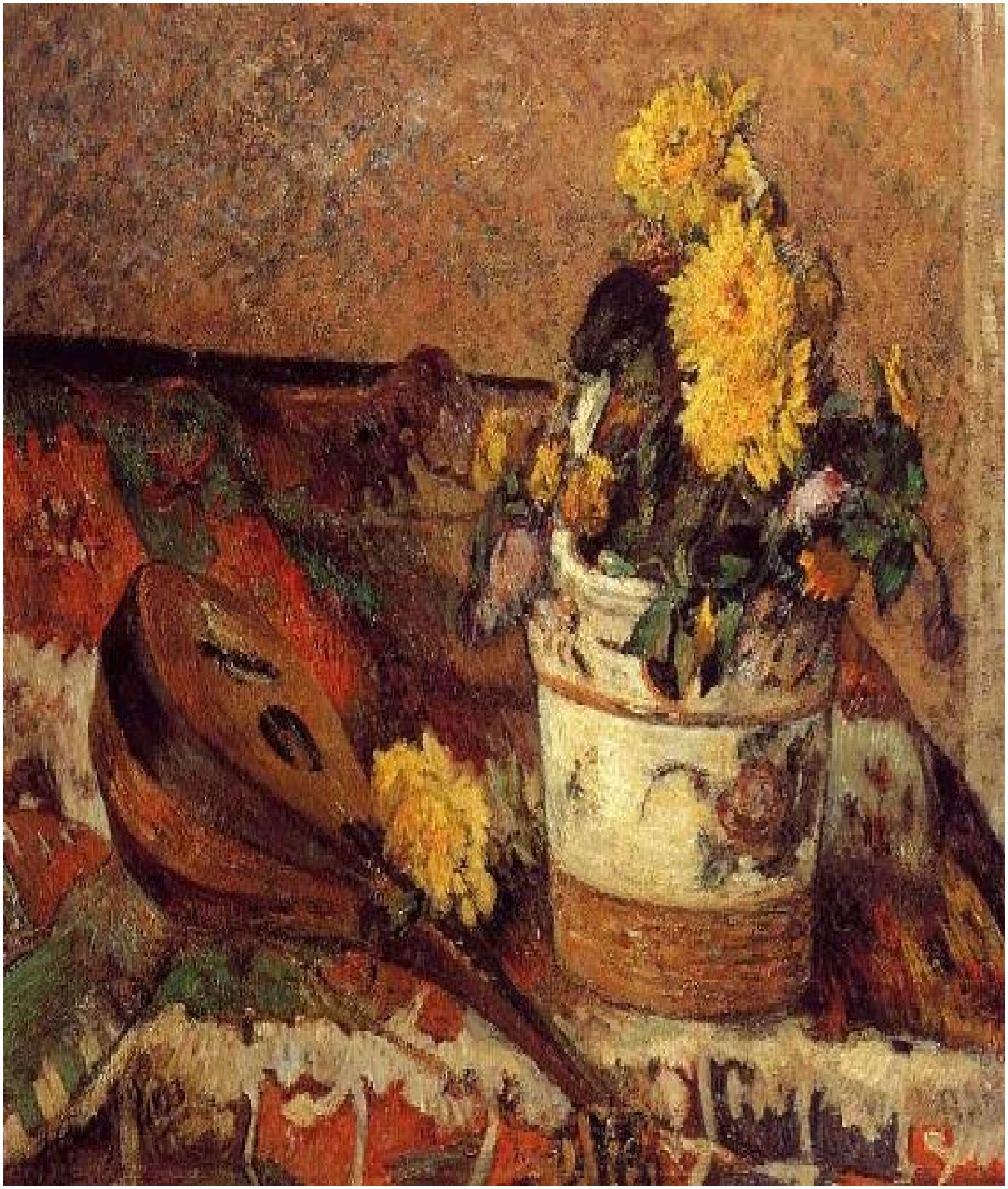
Aline Gauguin and One of Her Brothers

1883
Private collection
Oil on canvas



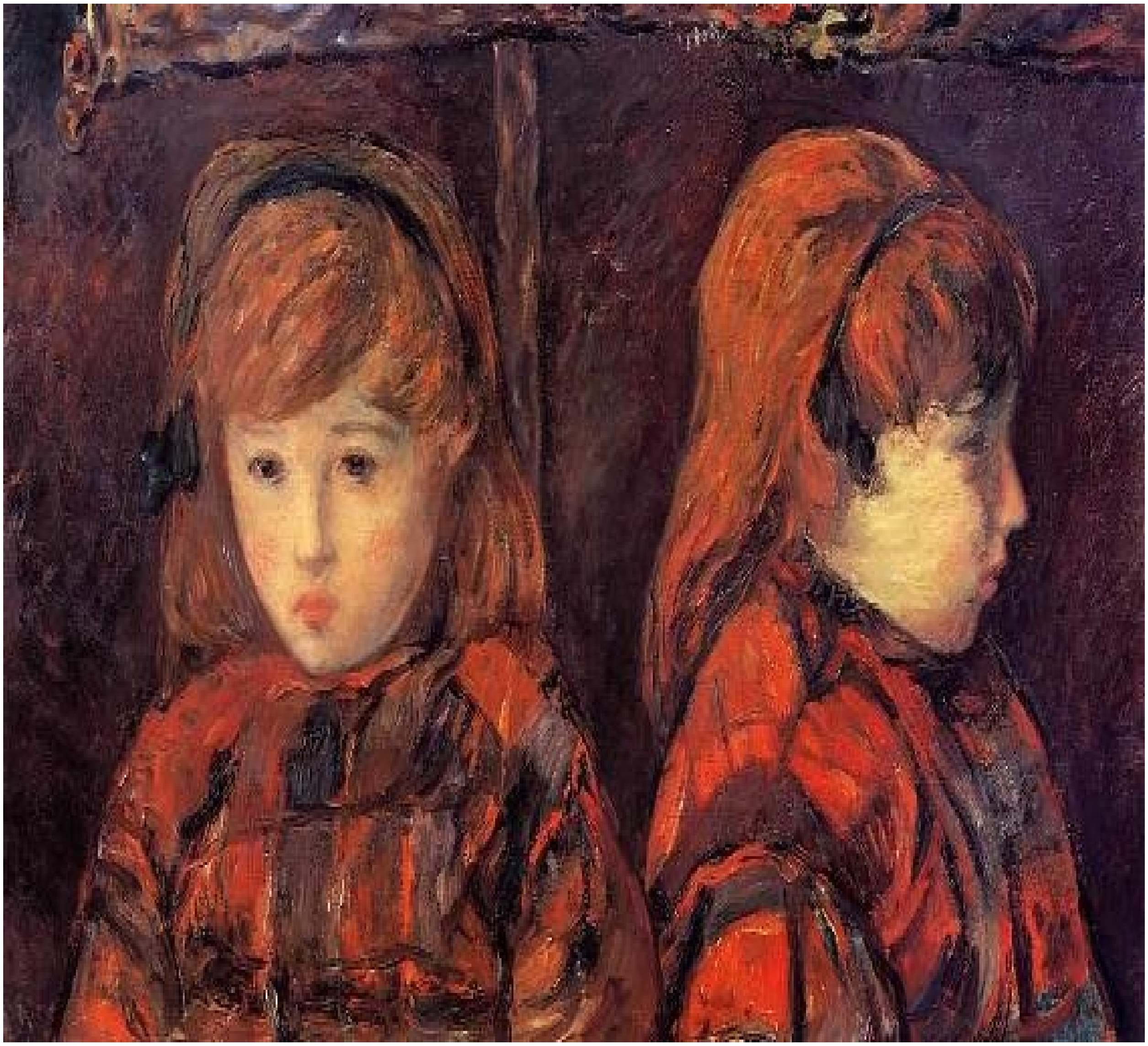
Dahlias and Mandolin

1883
Private collection
Oil on canvas



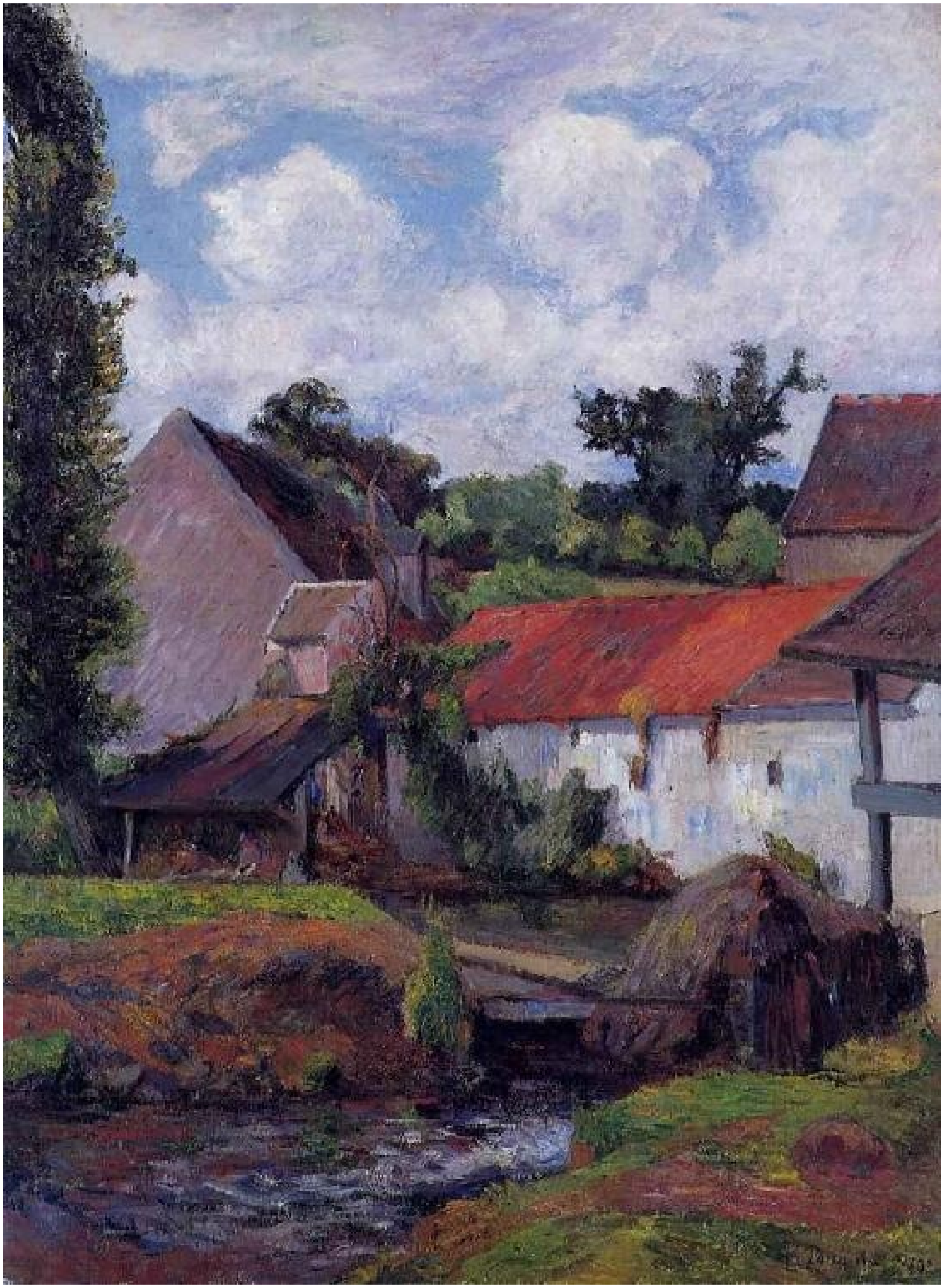
Double Portrait of a Young Girl (Mademoiselle Lafuite?)

1883
Private collection
Oil on canvas



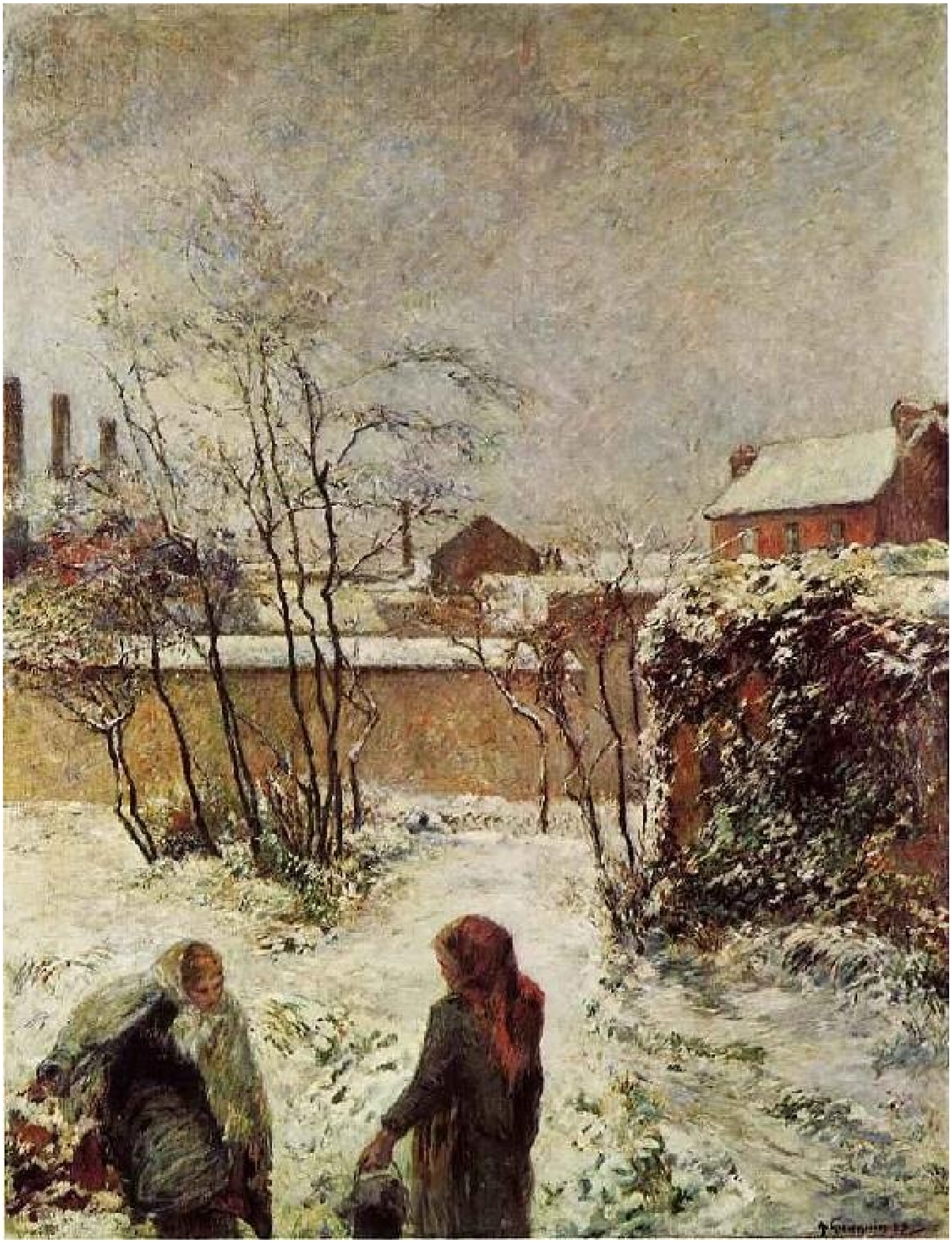
Farm in Osny

1883
Private collection
Oil on canvas



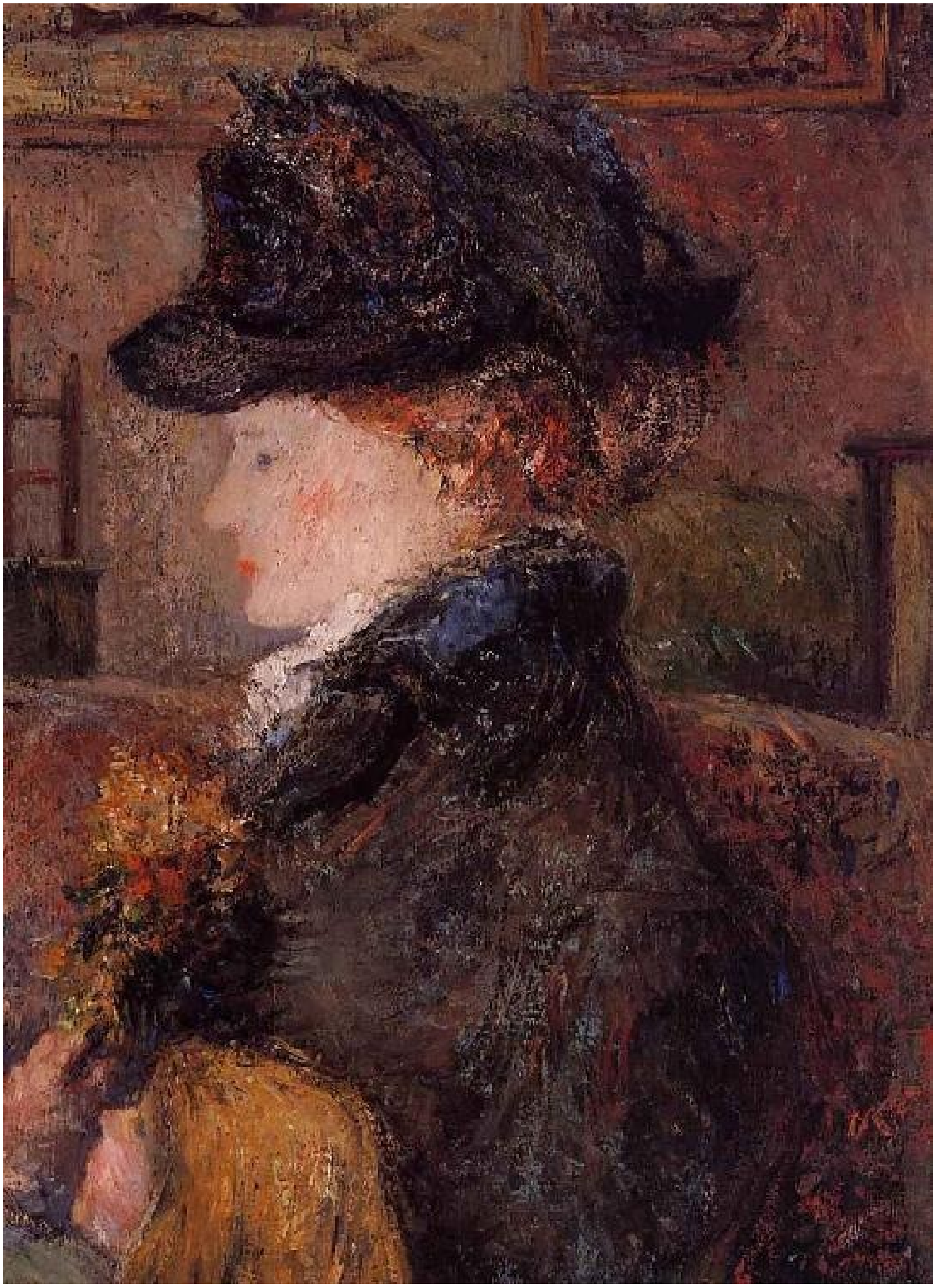
The Garden in Winter, rue Carcel

1883
Private collection
Oil on canvas



Ingeborg Thaulow

1883
Private collection
Oil on canvas

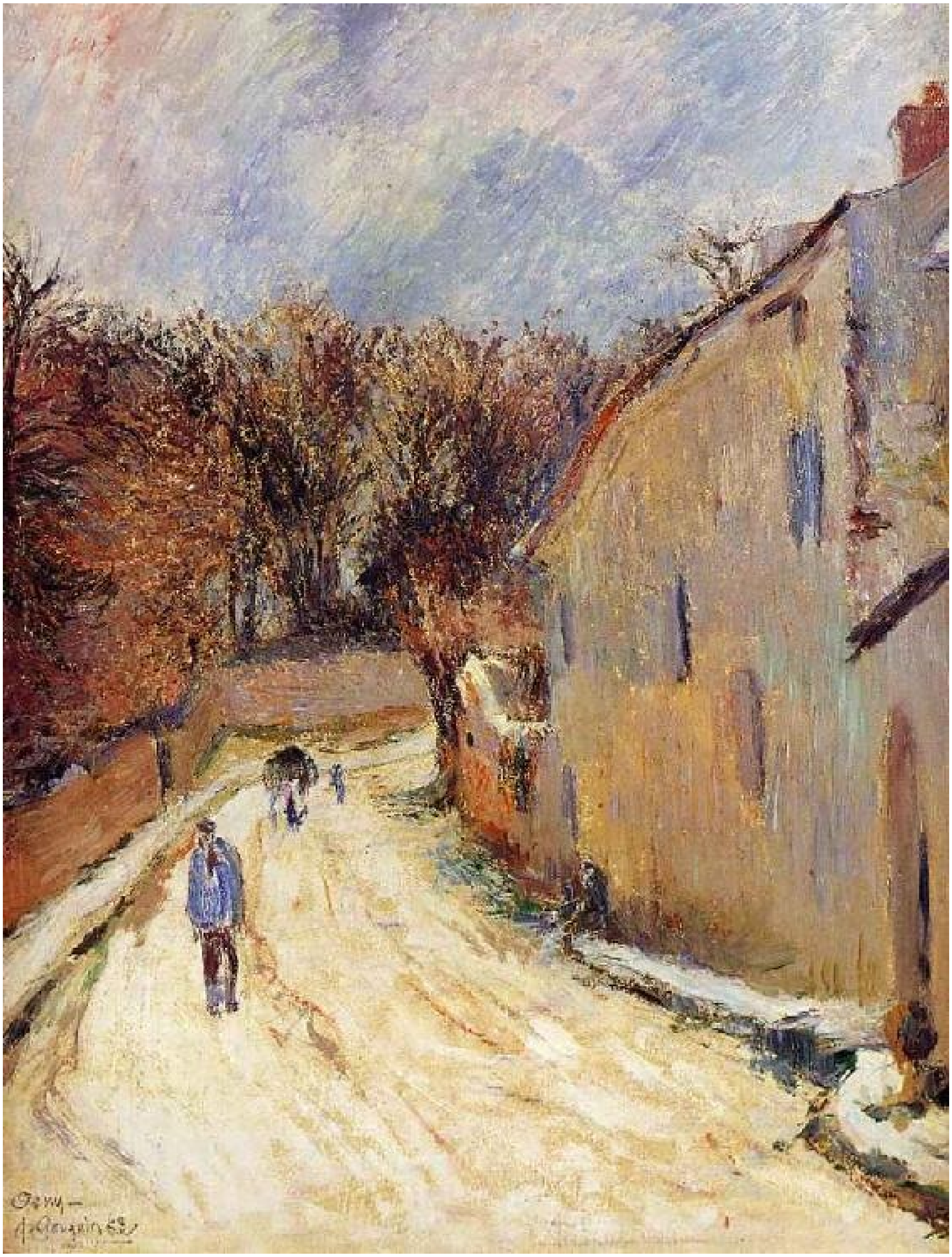


La Groue Farm, Osny

1883
Private collection
Oil on canvas

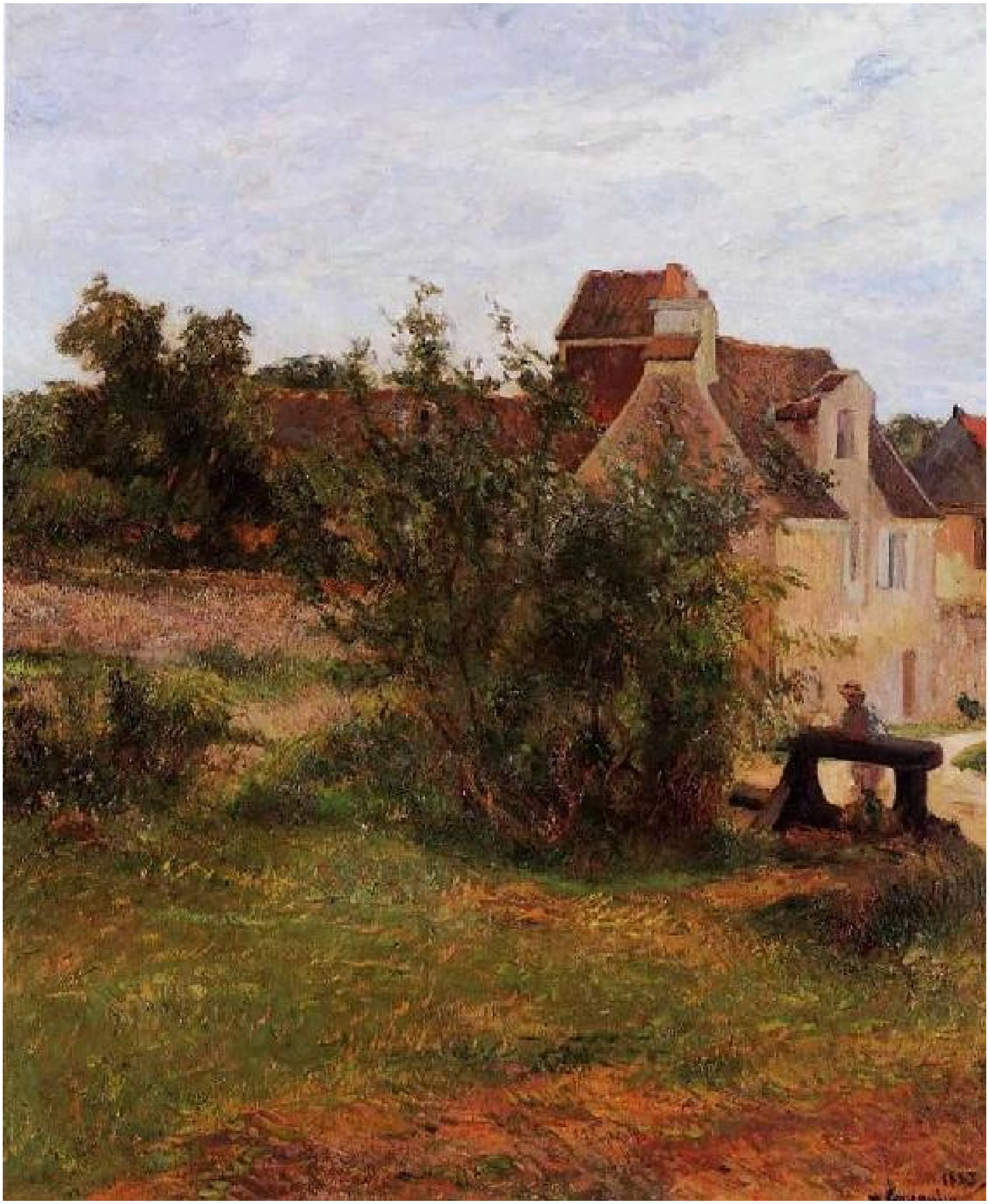
Osny, rue de Pontoise, Winter

1883
Private collection
Oil on panel


Osny —
P. Gauguin 83

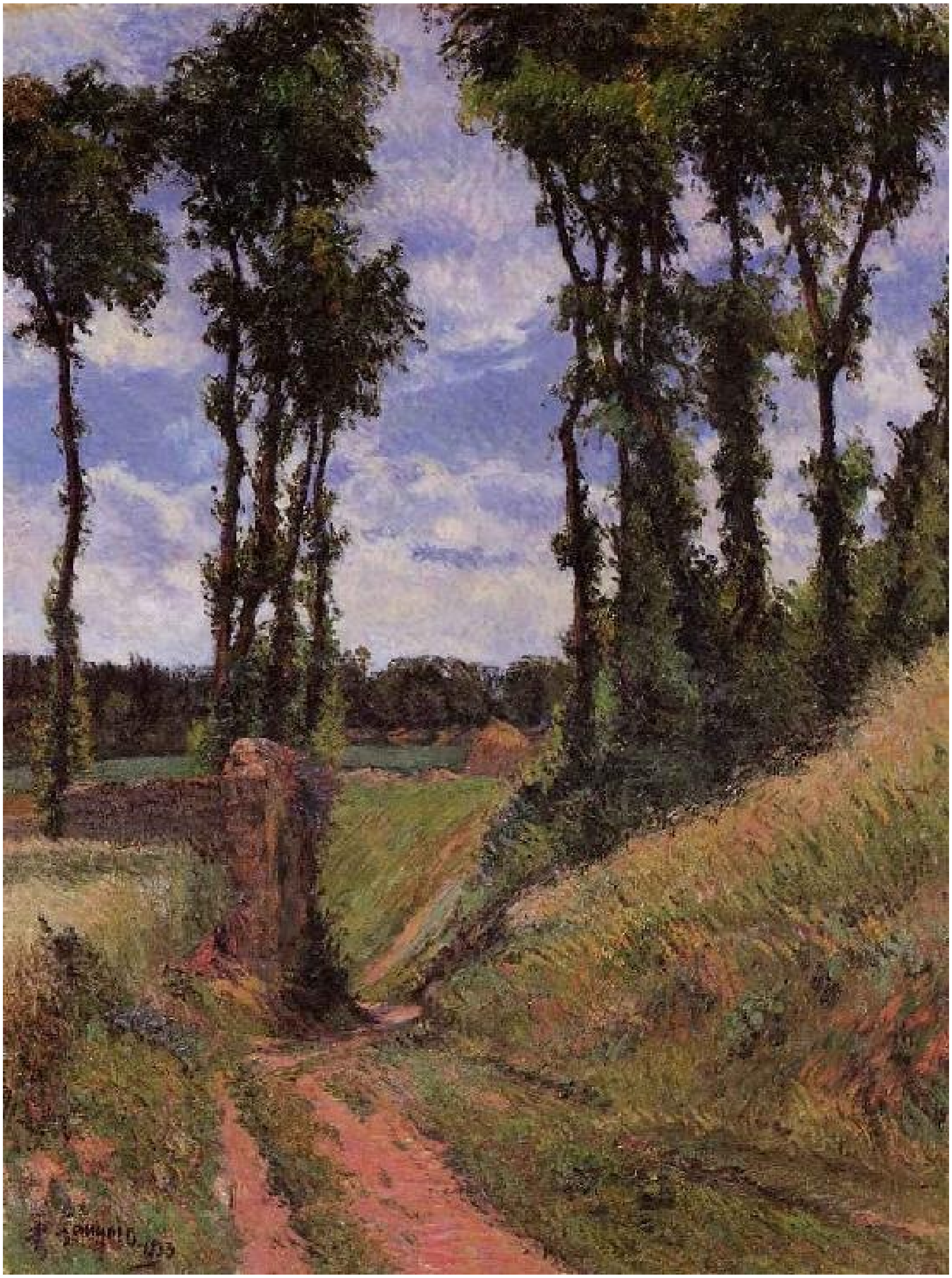
Osny, the Gate, Busagny Farm

1883
Private collection
Oil on canvas


1883

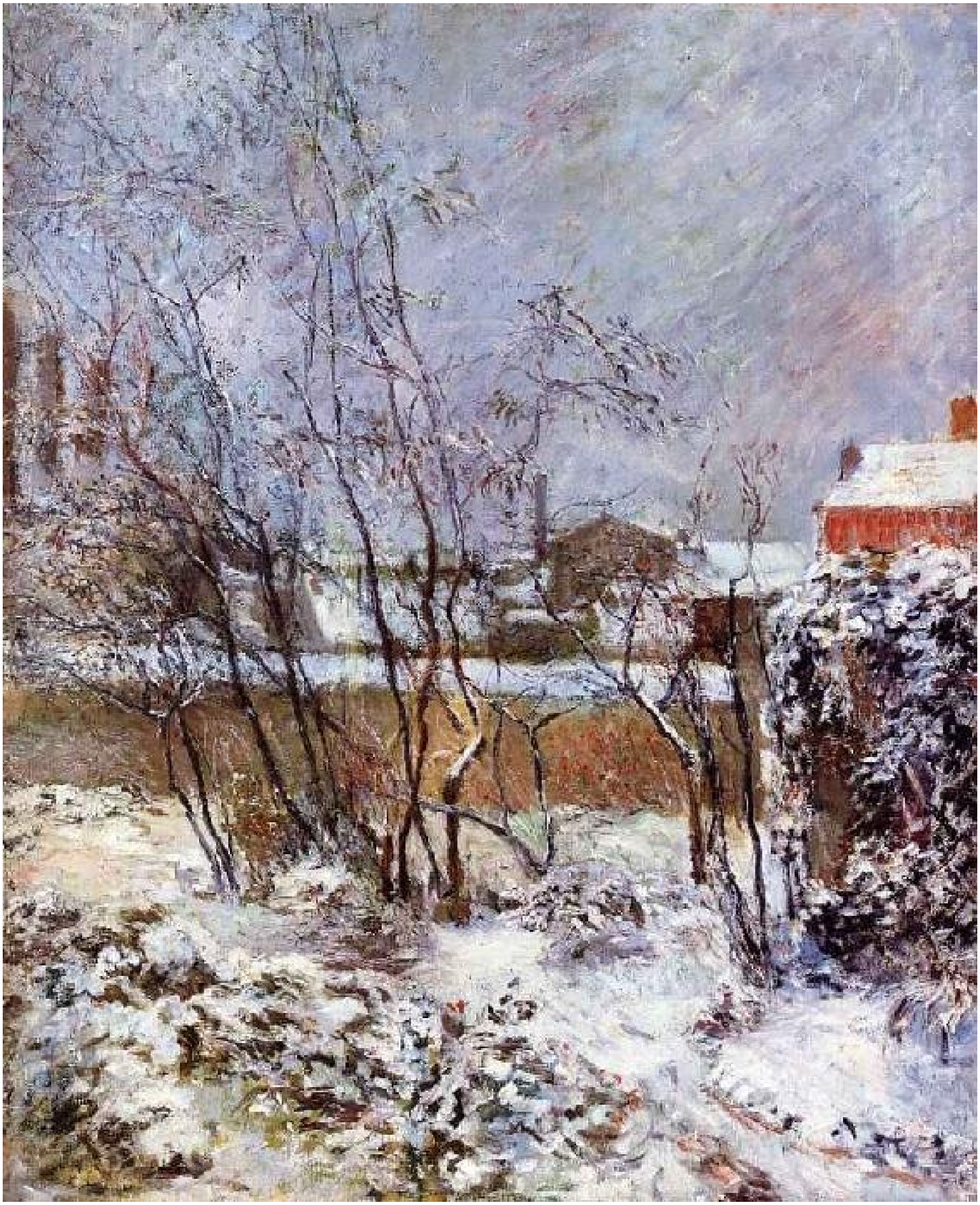
Poplars, Osny

1883
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



Snow, Rue Carcel

1883
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



Stream, Osny

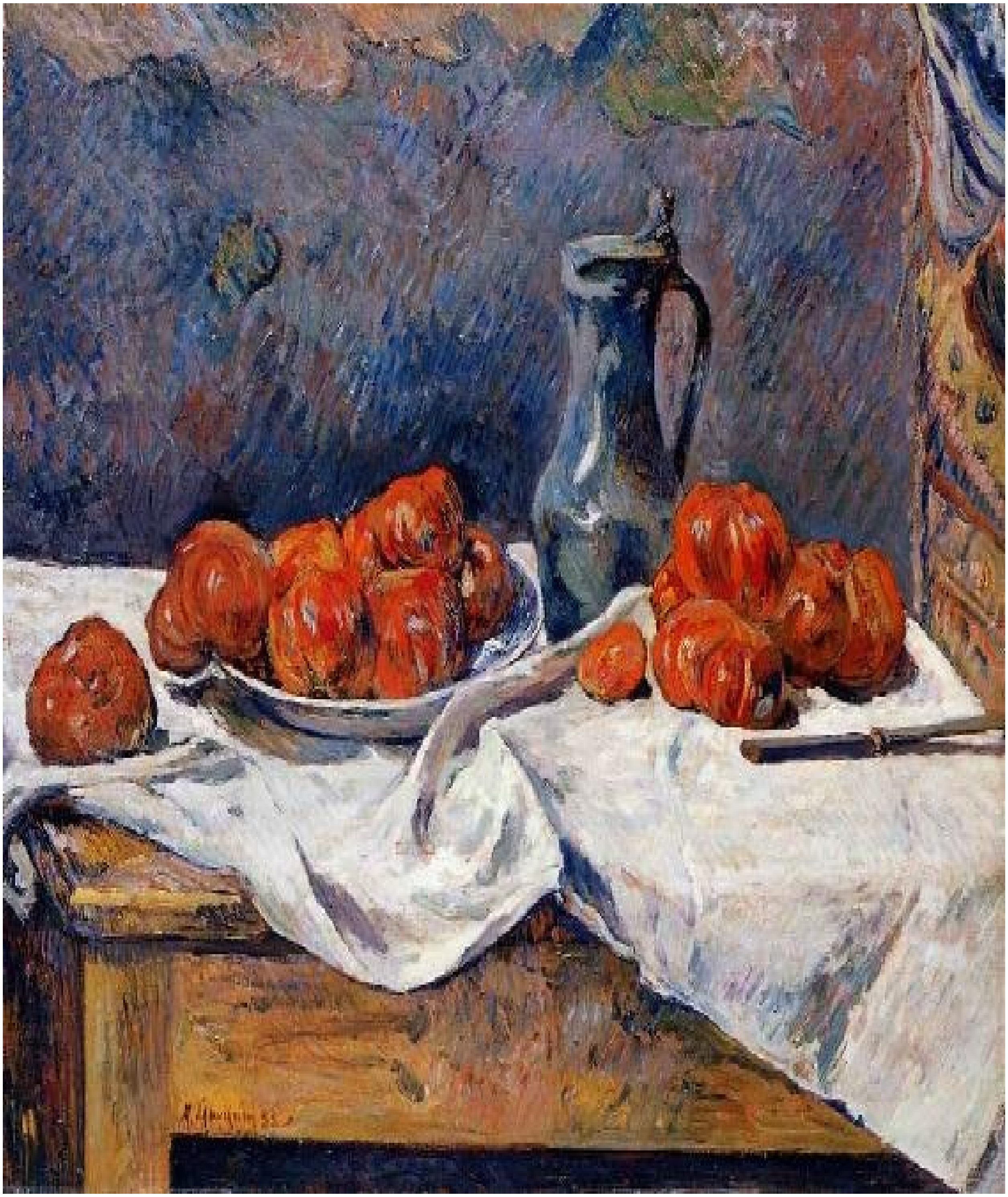
1883
Private collection
Oil on canvas

Street, Osny

1883
Museum of Fine Arts, Boston
Oil on canvas

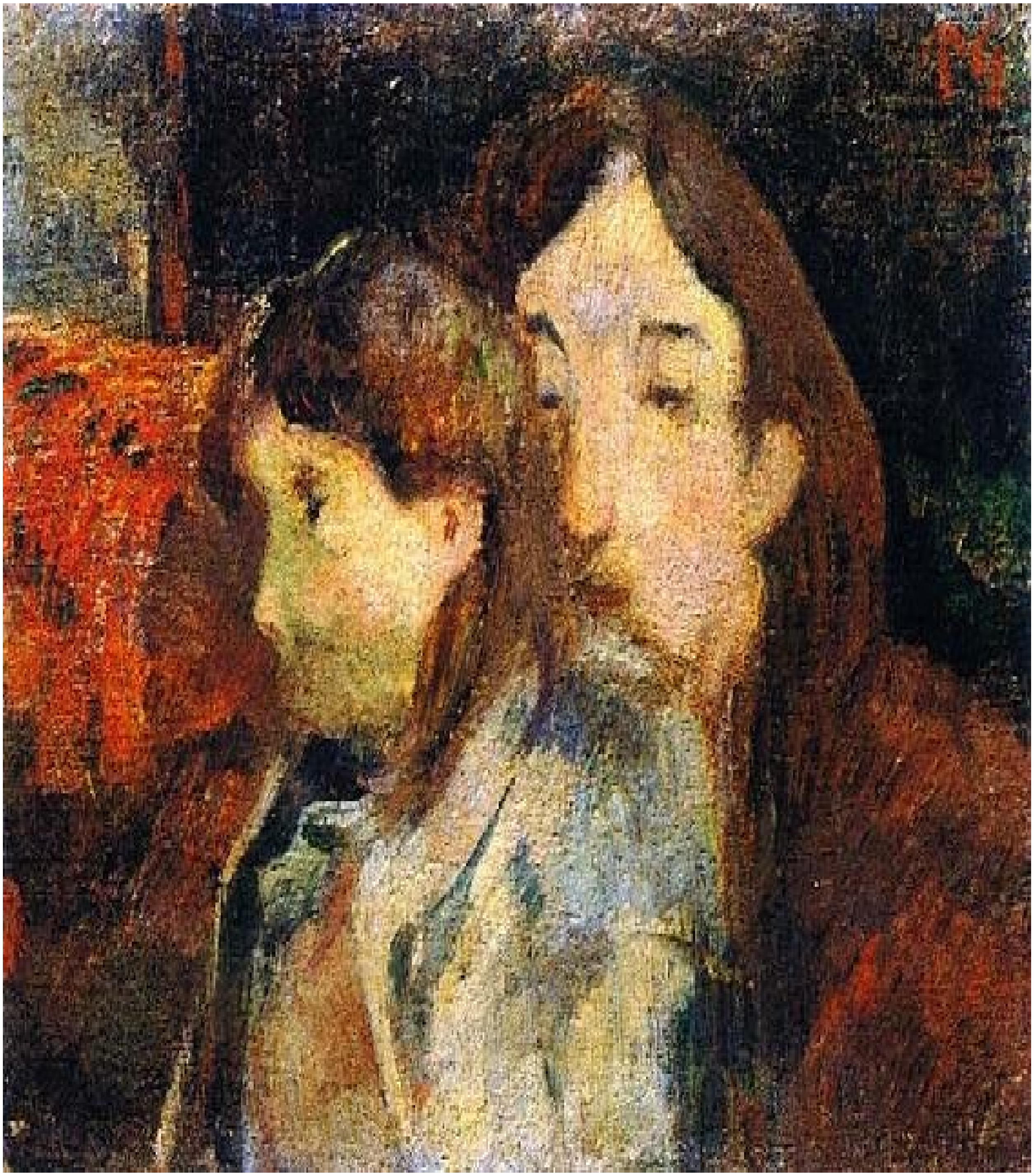
Tomatoes and a Pewter Tankard on a Table

1883
Private collection
Oil on canvas



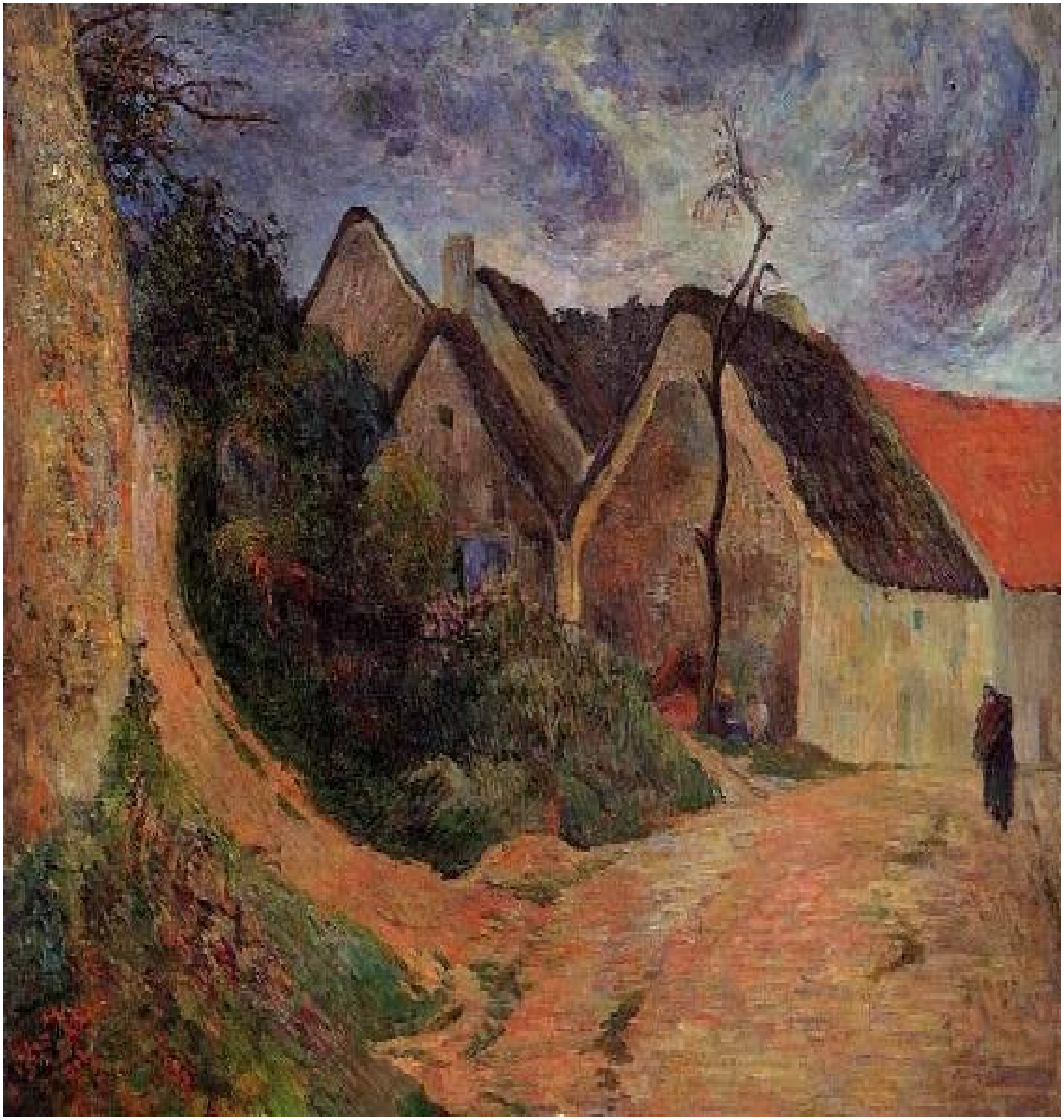
Two People on a Sofa

1883
Princeton University Art Museum
Oil on canvas



Village Street, Osny

1883
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas

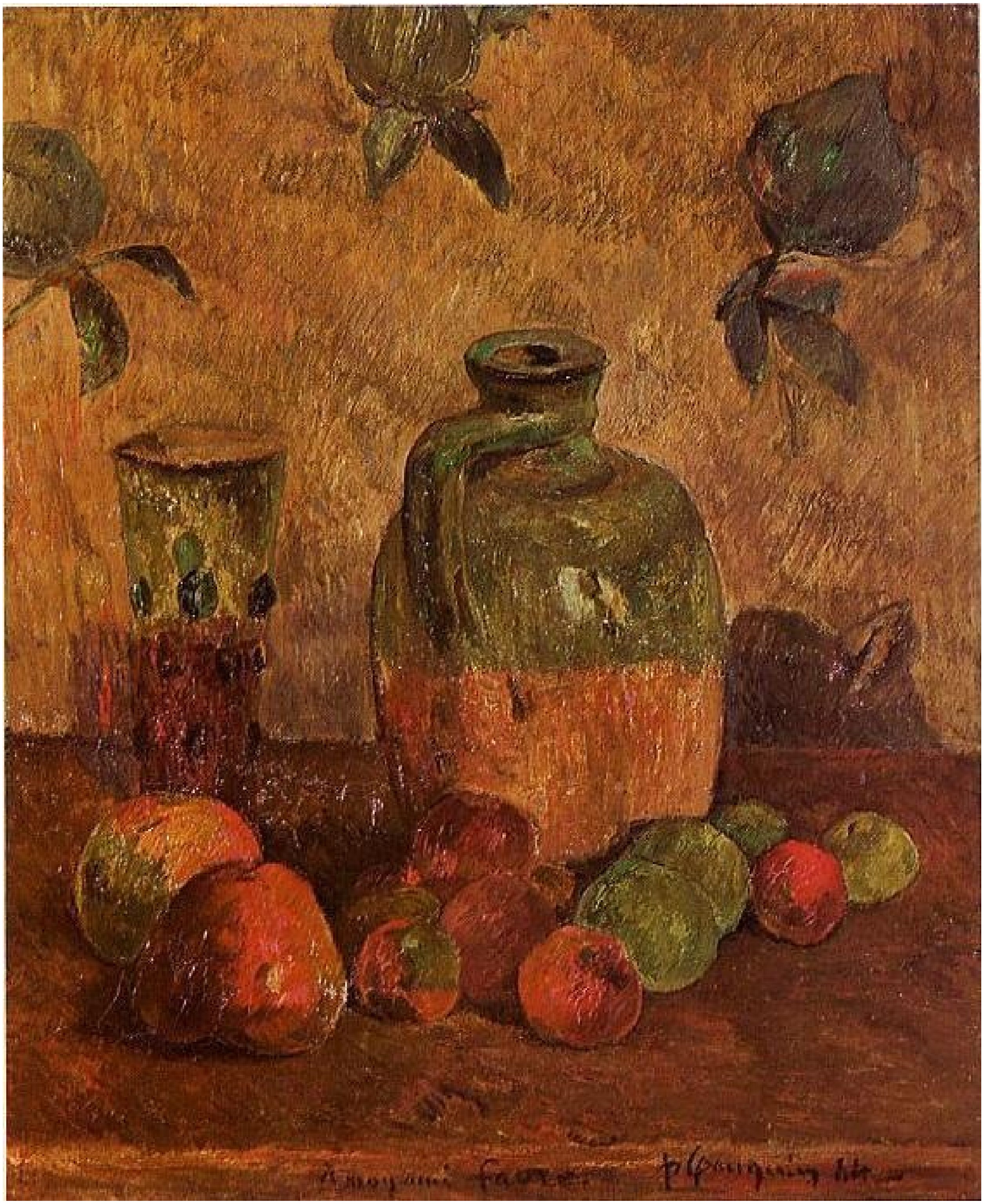


Abandoned Garden, Rouen

1884
Private collection
Oil on canvas

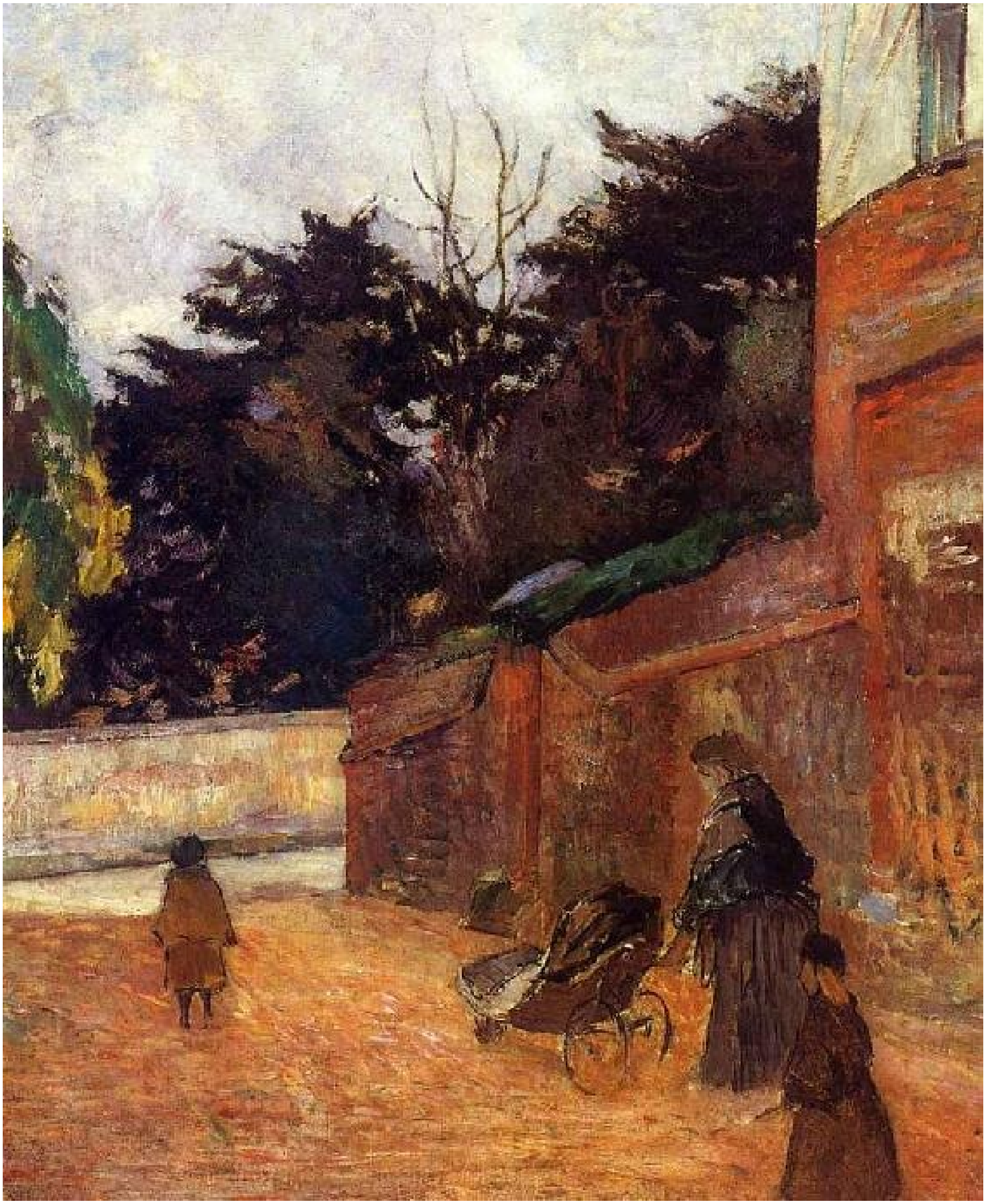
Apples, Jug, Iridescent Glass

1884
Private collection
Oil on canvas


A mon ami Favre
P Gauguin 86

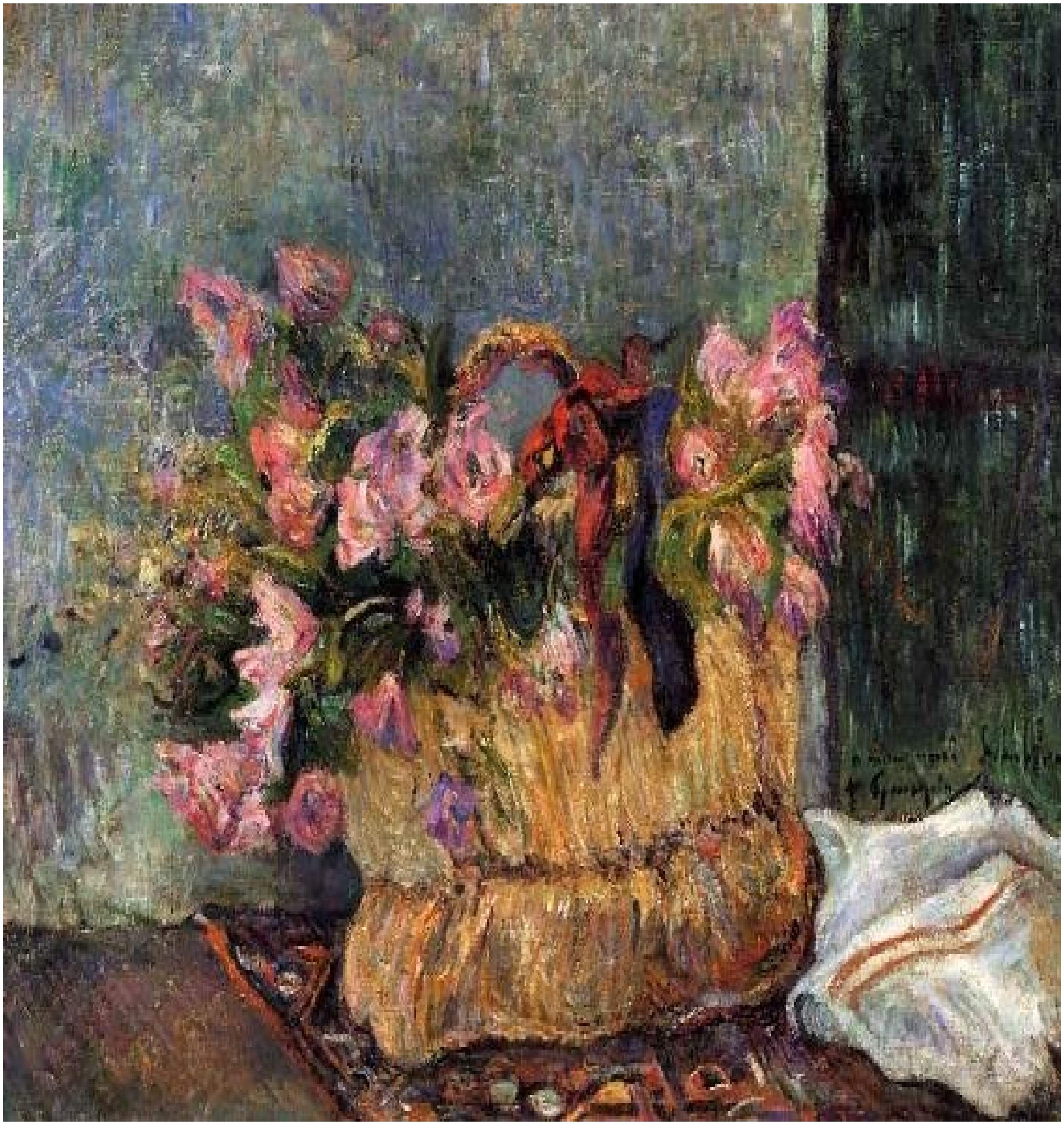
The Artist’s Children, Impasse Malherne

1884
Private collection
Oil on canvas



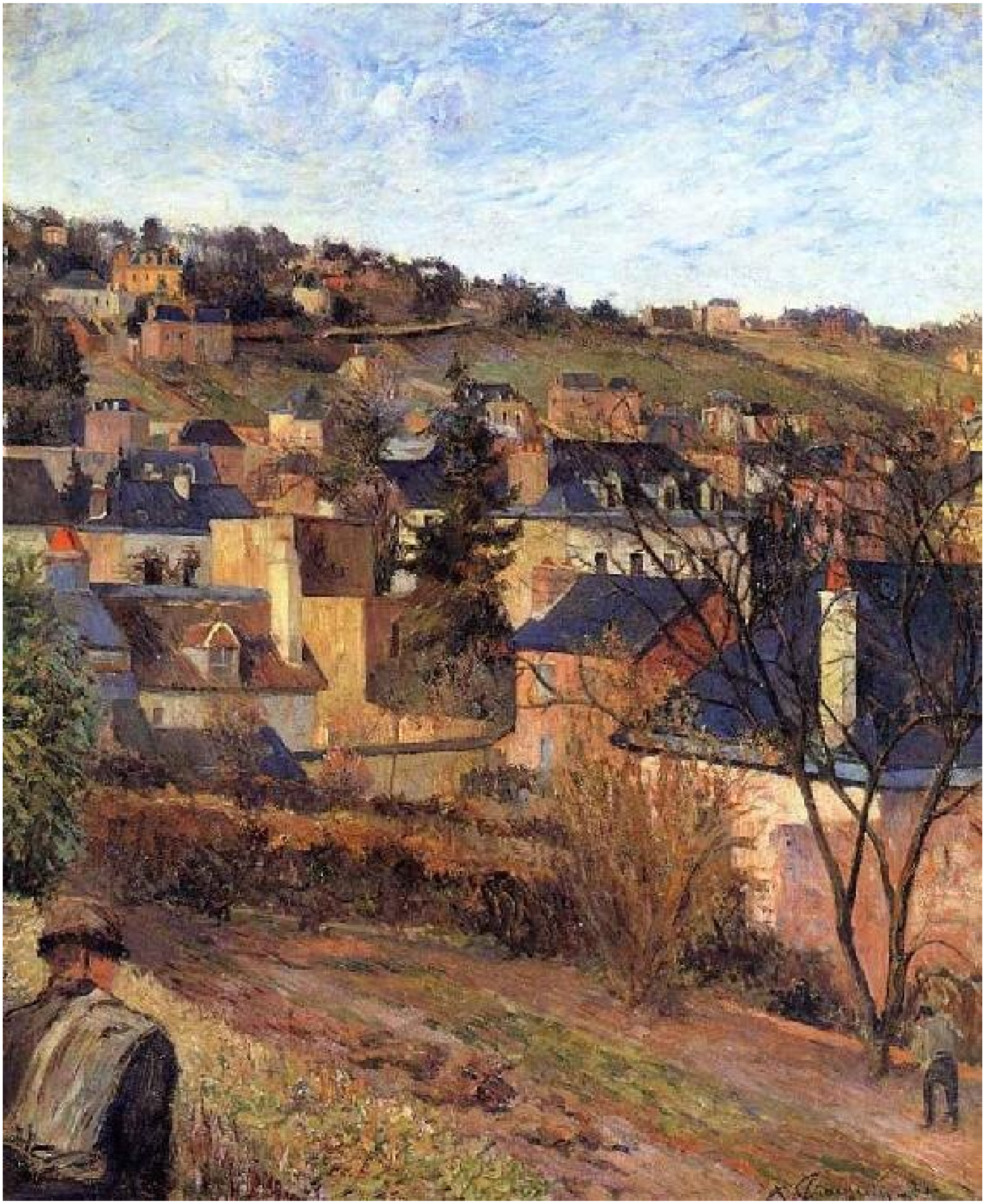
Basket of Flowers

1884
Philadelphia Museum of Art
Oil on canvas



Blue Roofs, Rouen

1884
Oskar Reinhart Collection, Winterthur
Oil on canvas

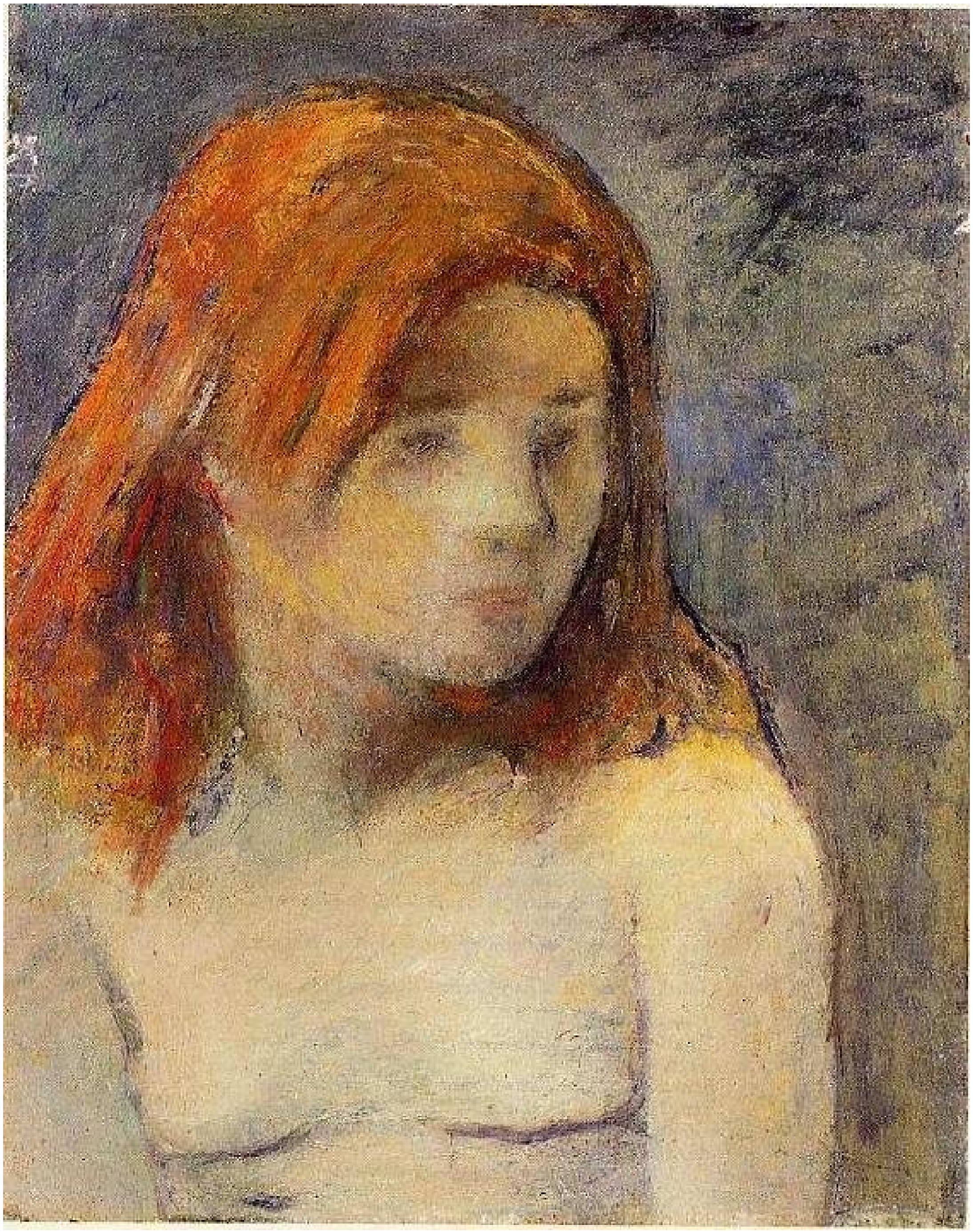


Bouquet de roses

1884
Private collection
Oil on canvas

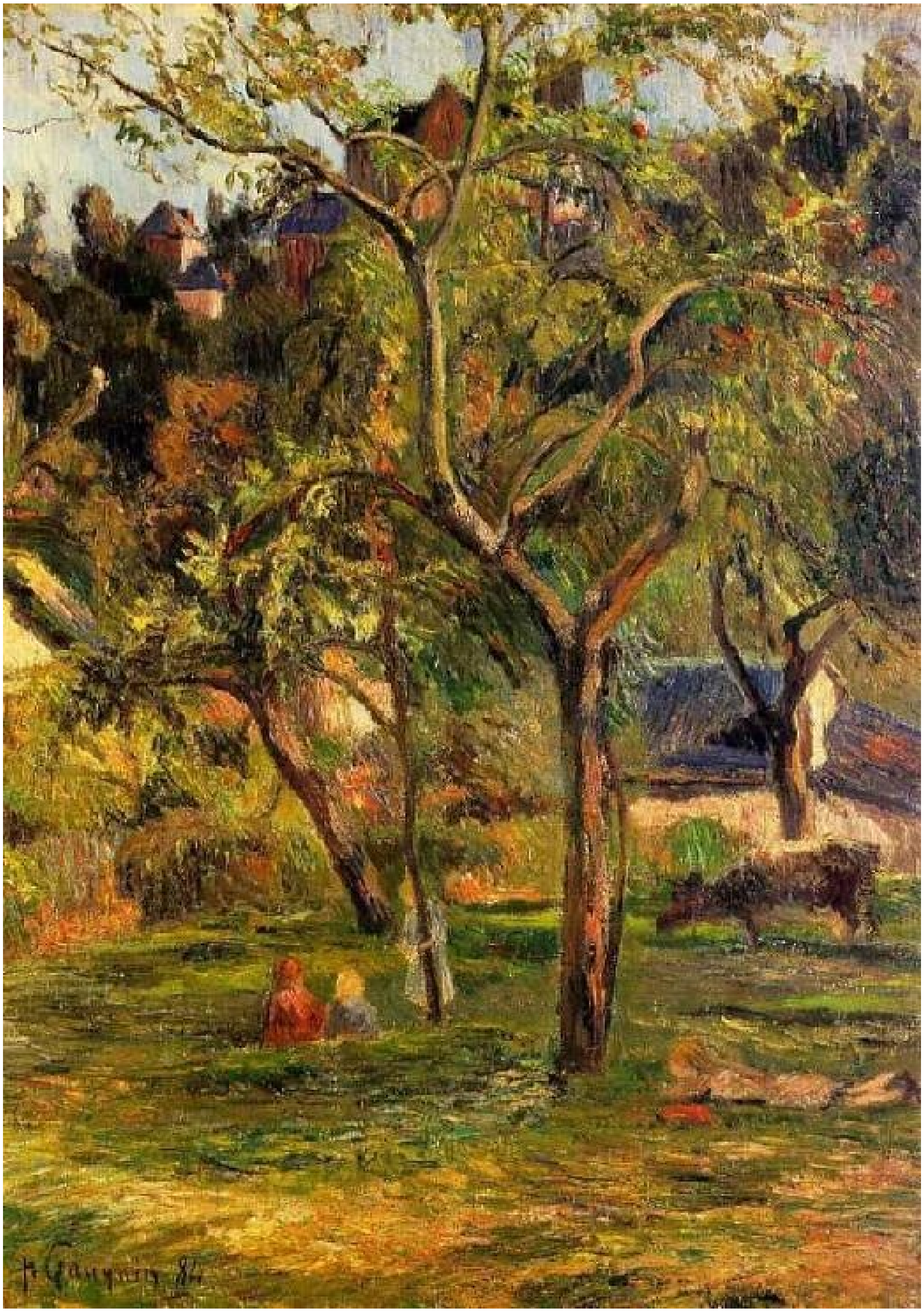
Bust of a Nude Girl

1884
Private collection
Oil on panel



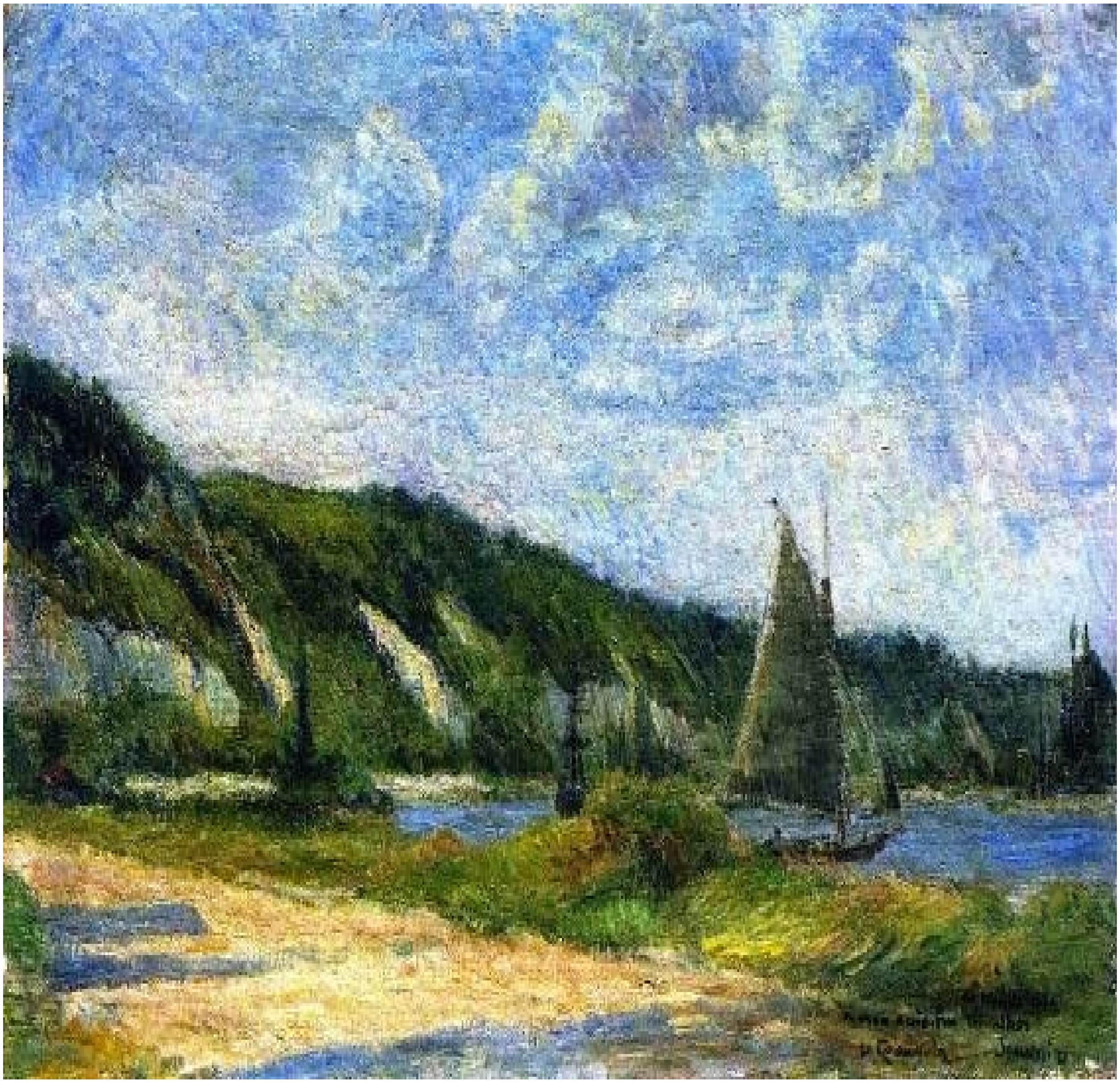
Children in the Pasture

1884
Museo Thyssen-Bornemisza
Oil on canvas


P Gauguin 84

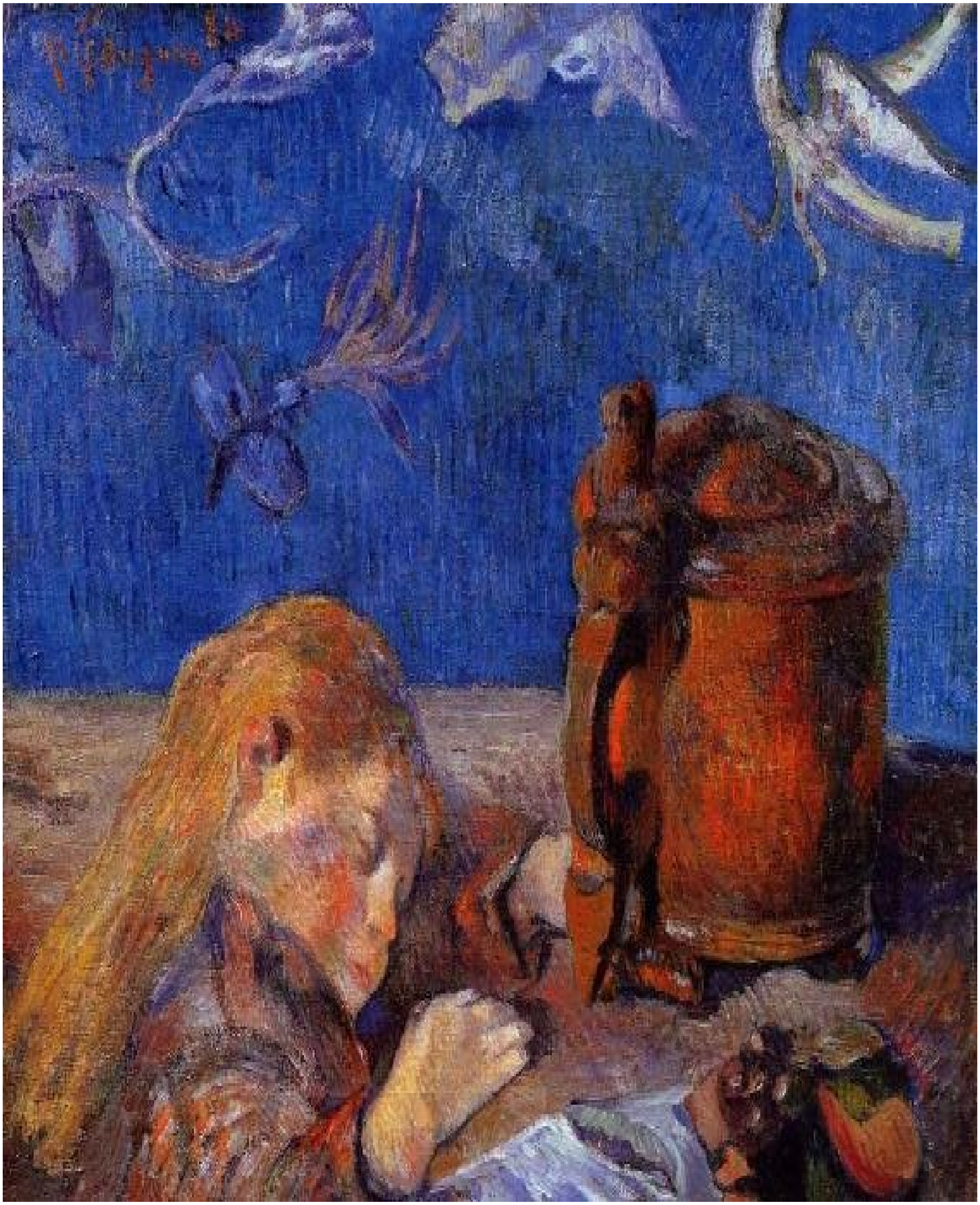
Cliffs at La Bouille

1884
Private collection
Oil on canvas



Clovis Gauguin Asleep

1884
Private collection
Oil on canvas


P Gauguin 84

Cow in a Meadow, Rouen

1884
Private collection
Oil on canvas

Garden View, Rouen

1884
Portland Art Museum, Oregon
Oil on canvas

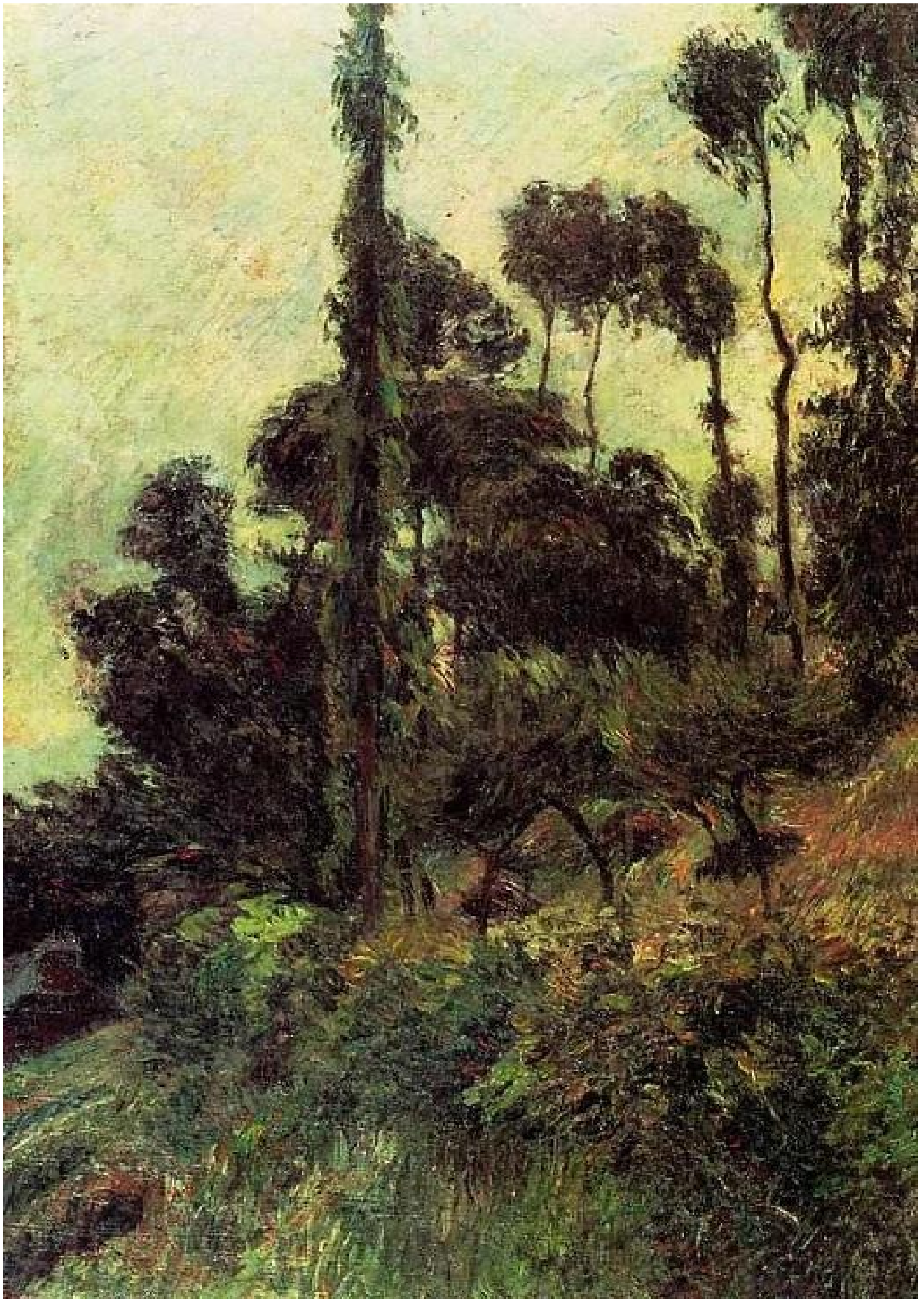
Henhouse

1884
Private collection
Oil on canvas

P Gauguin 86

Hillside

1884
Private collection
Oil on canvas

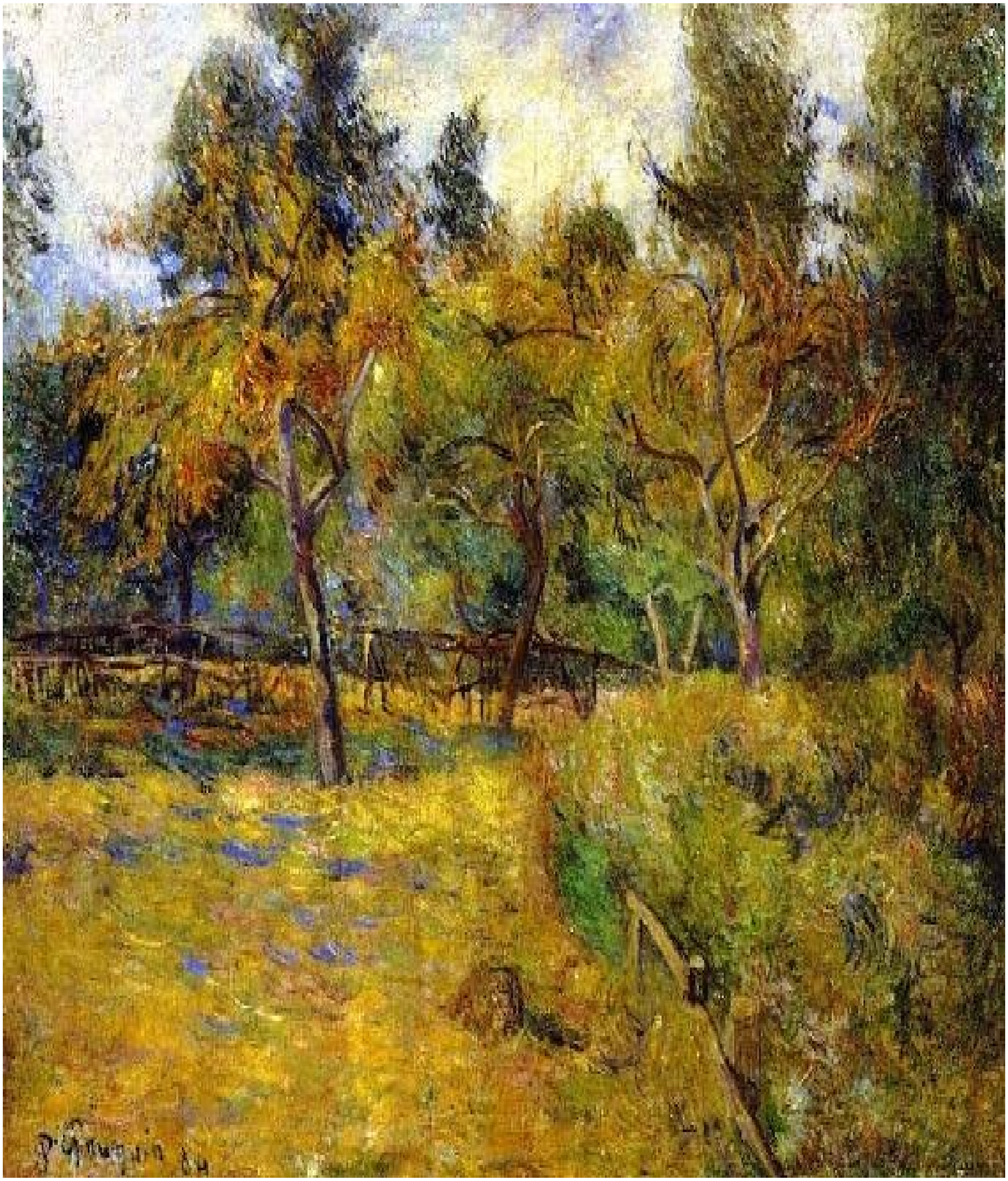


Madame Mette Gauguin in an Evening Dress

1884
Nasjonalmuseet for Kunst, Arkitektur og Design
Oil on canvas

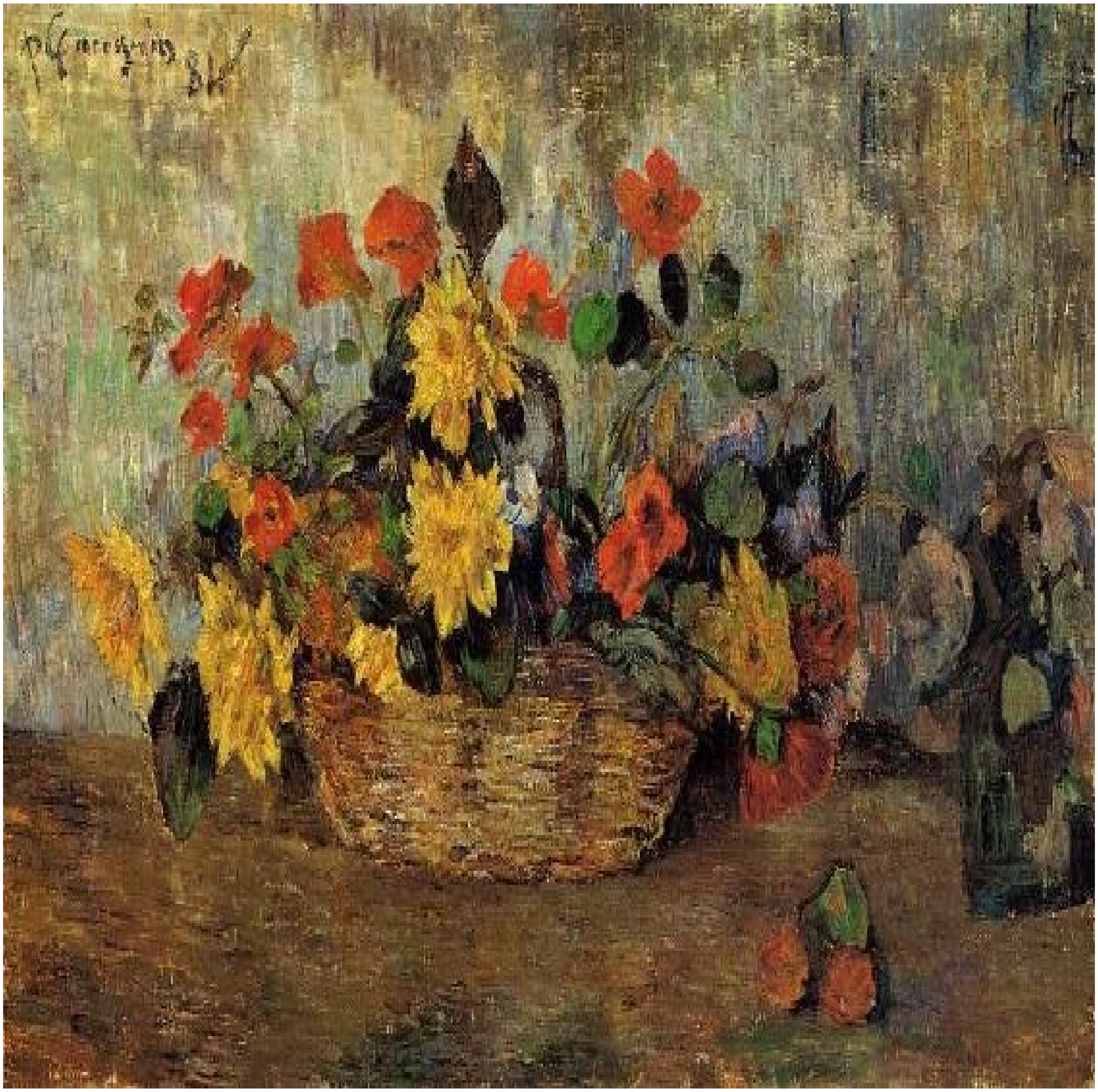
Meadow and Trees

1884
Private collection
Oil on canvas


P Gauguin 84

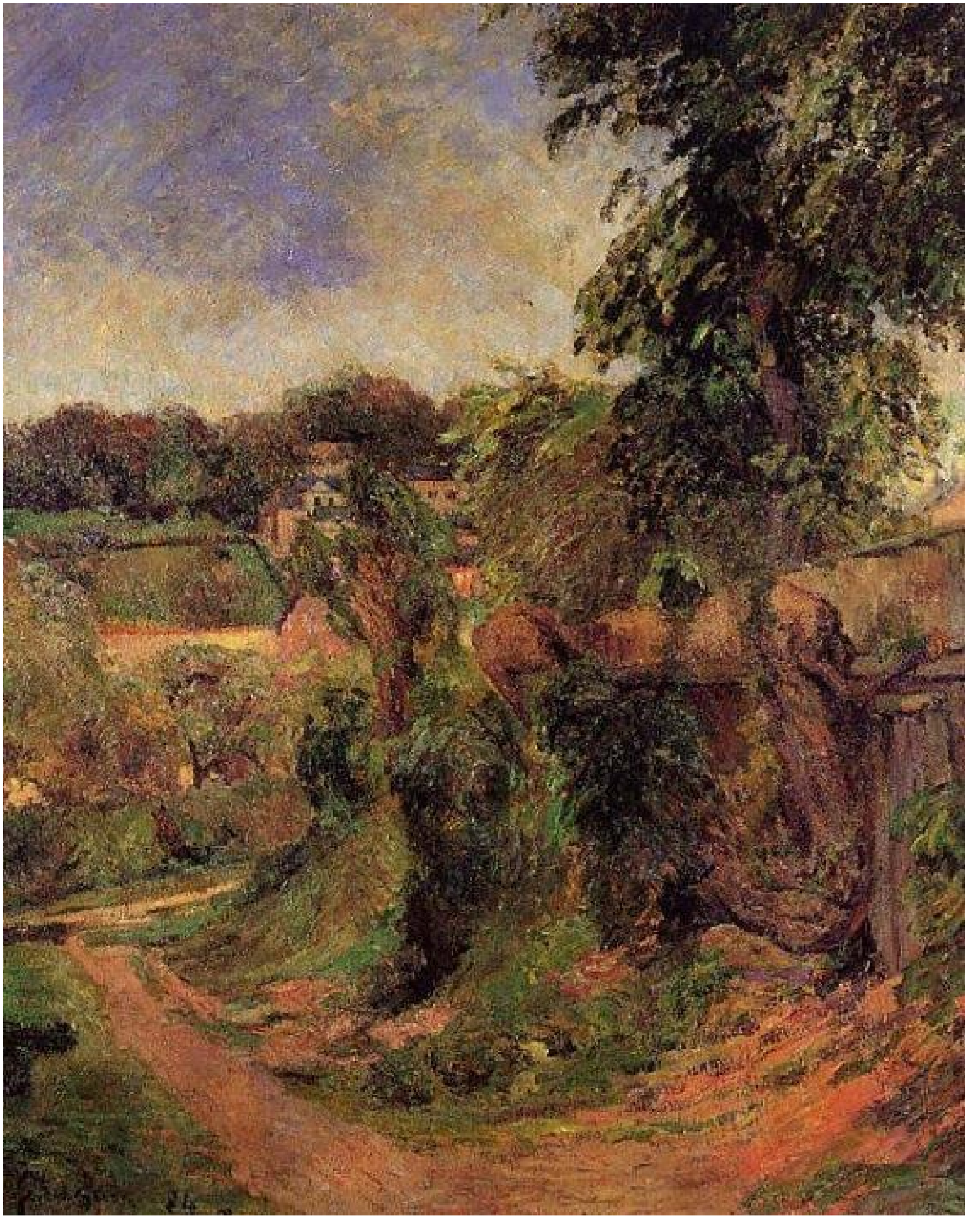
Nasturtiums and Dahlias in a Basket

1884
Nasjonalmuseet for Kunst, Arkitektur og Design
Oil on canvas



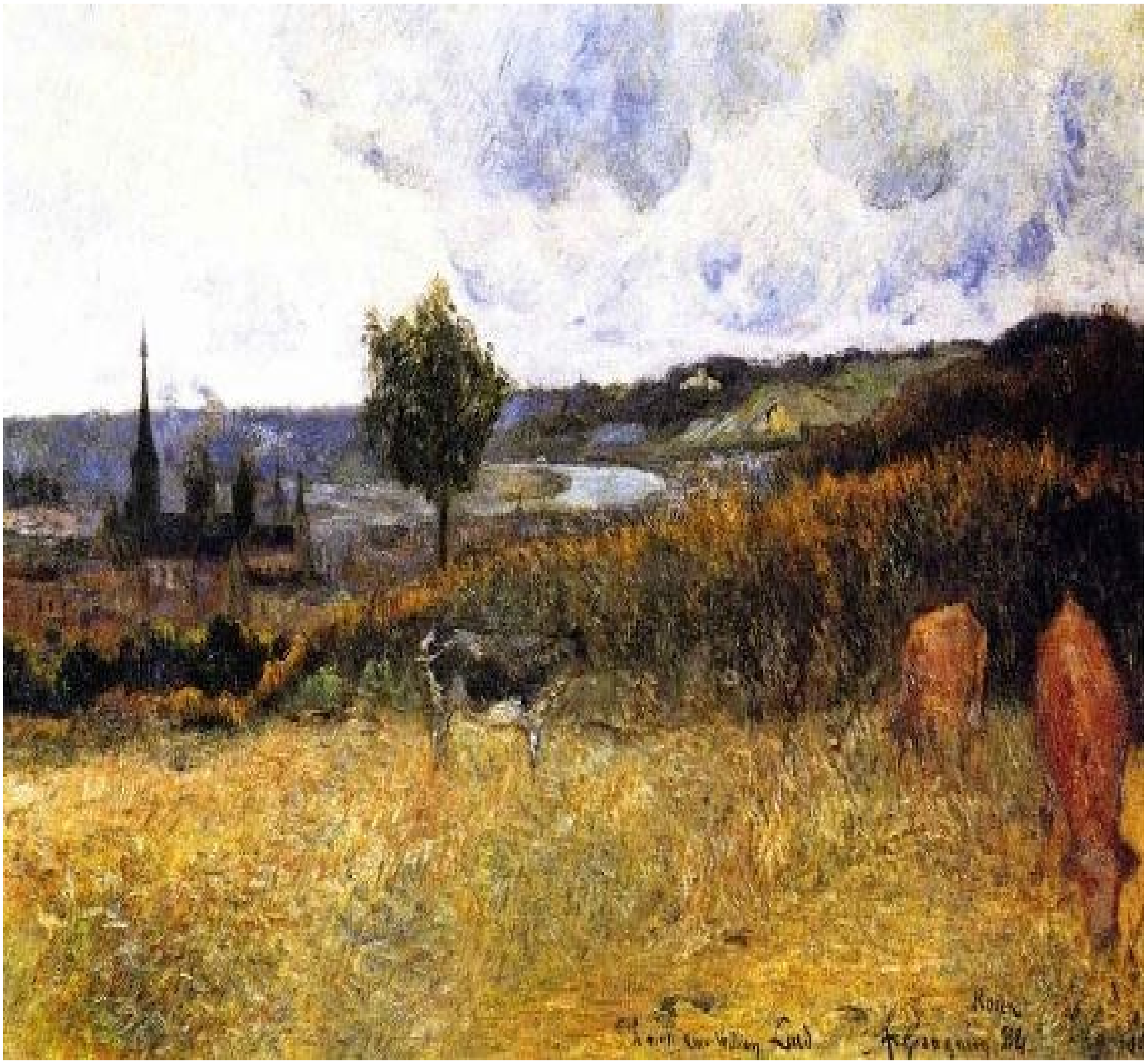
Near Rouen

1884
Private collection
Oil on canvas



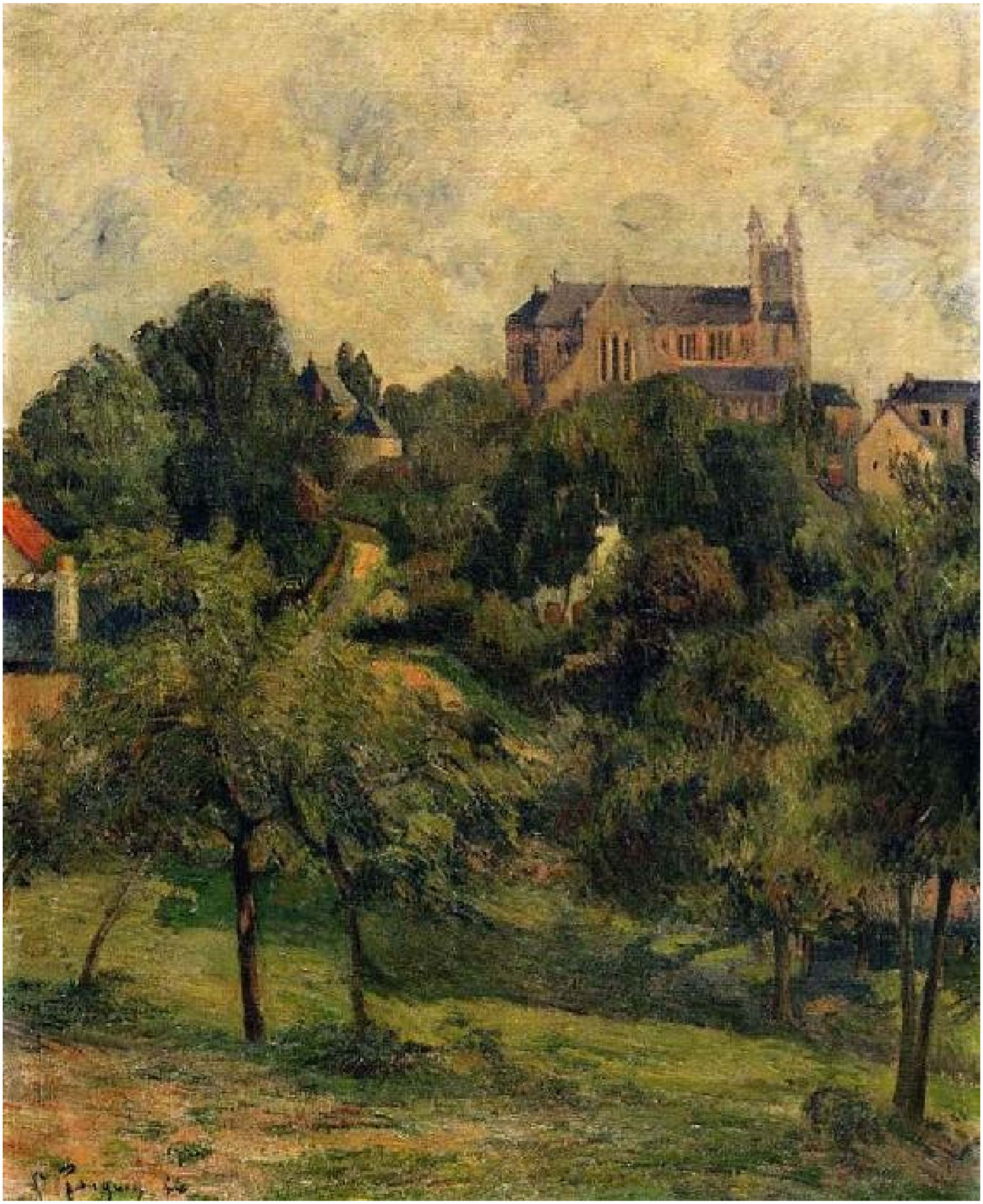
Near Rouen

1884
Private collection
Oil on canvas



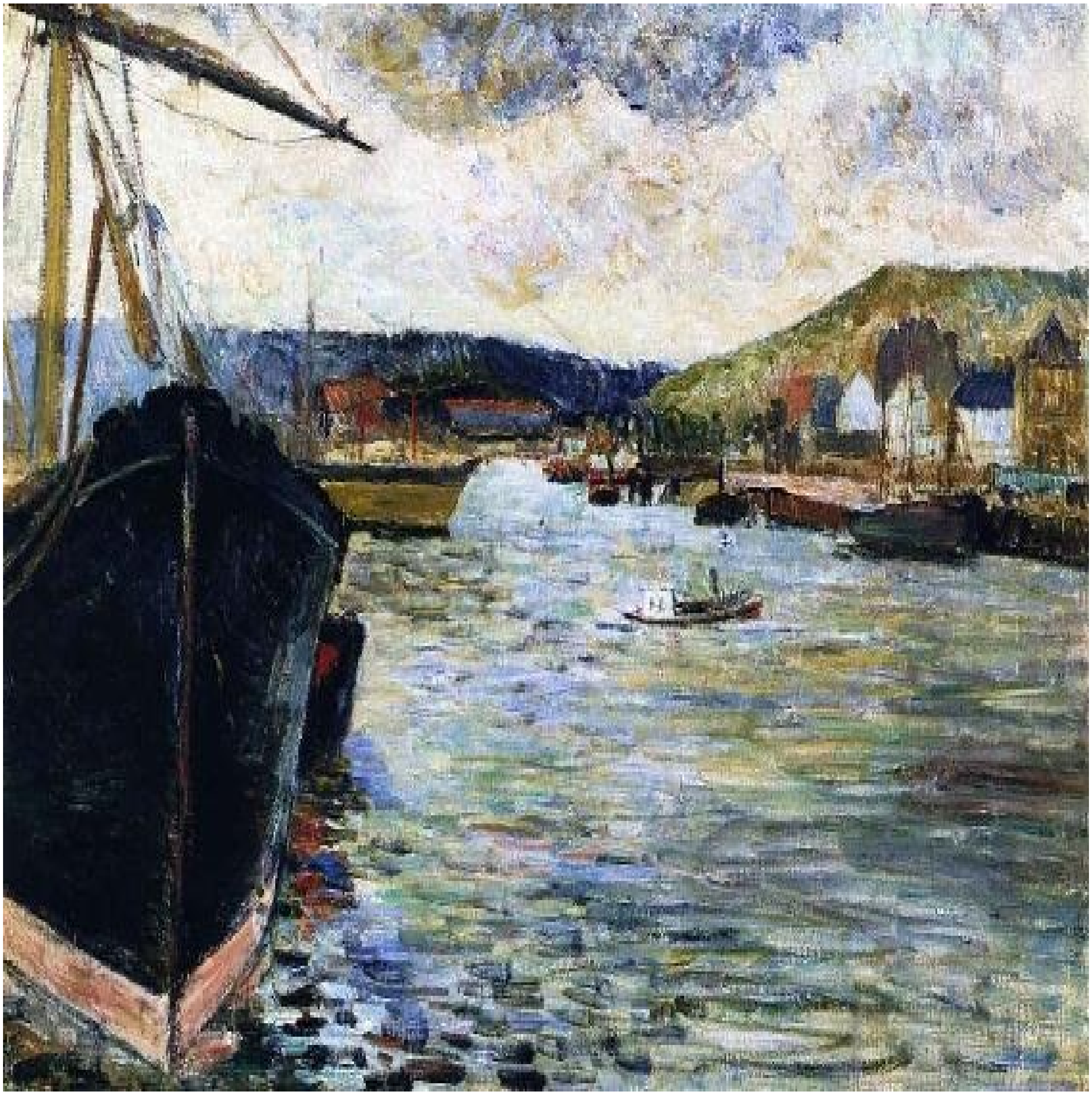
Notre-Dame-des-Agnes, Rouen

1884
Private collection
Oil on canvas



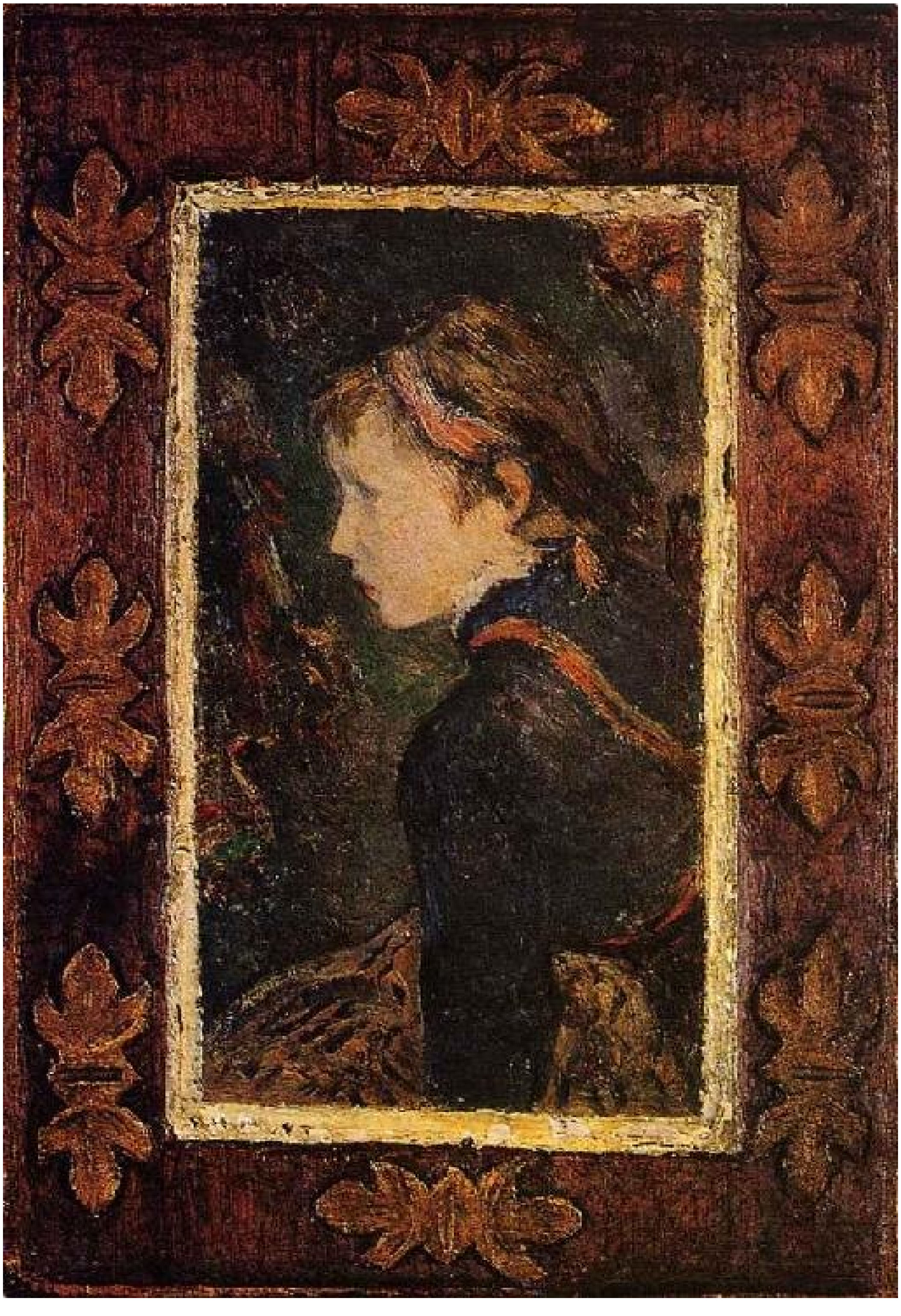
The Port of Rouen

1884
Private collection
Oil on canvas



Portrait of Aline

1884
Private collection
Painting



Portrait of a Seated Man

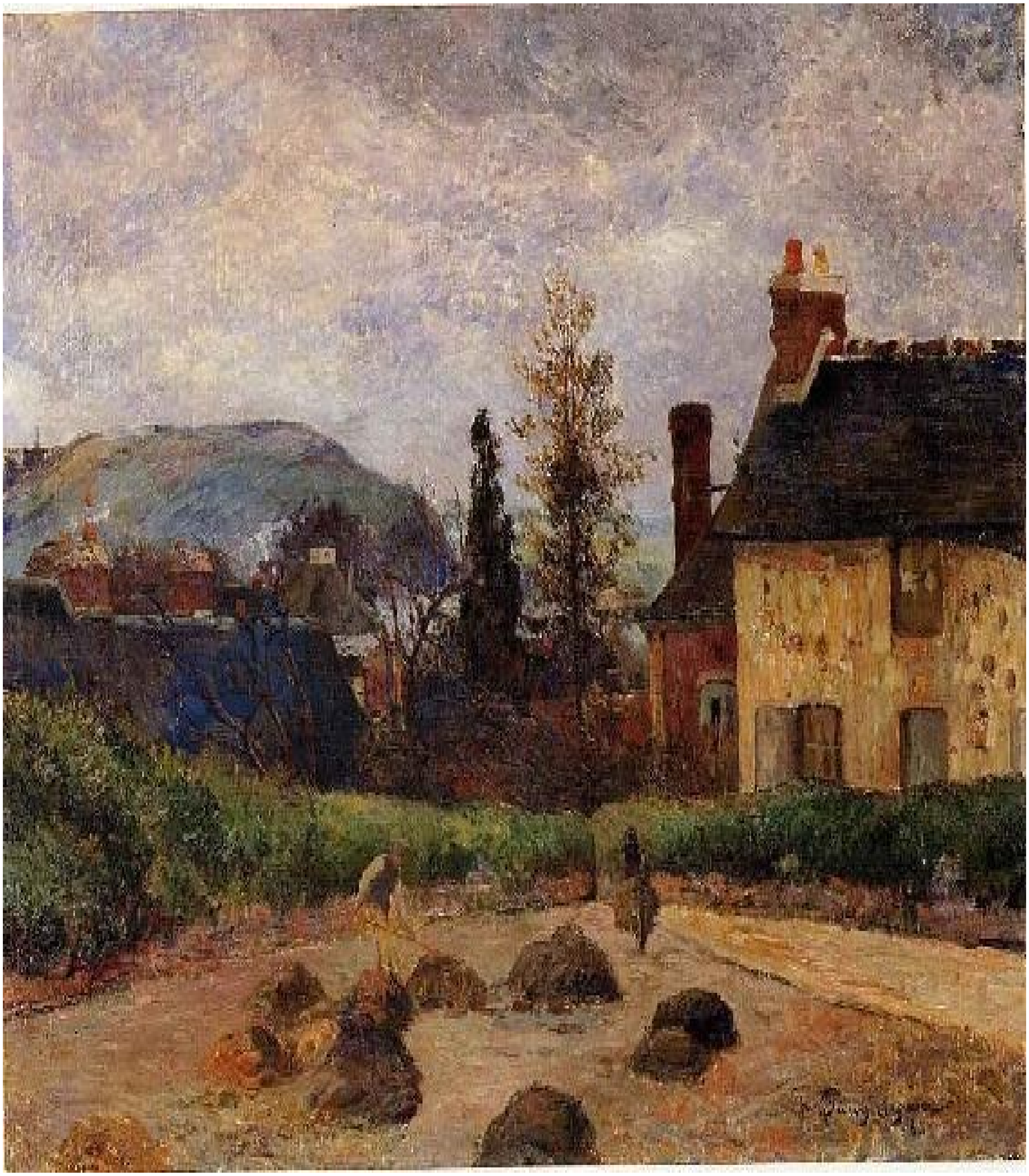
1884
Private collection
Oil on canvas

Portrait of Isidore Gauguin

1884
Dallas Museum of Art
Oil on canvas

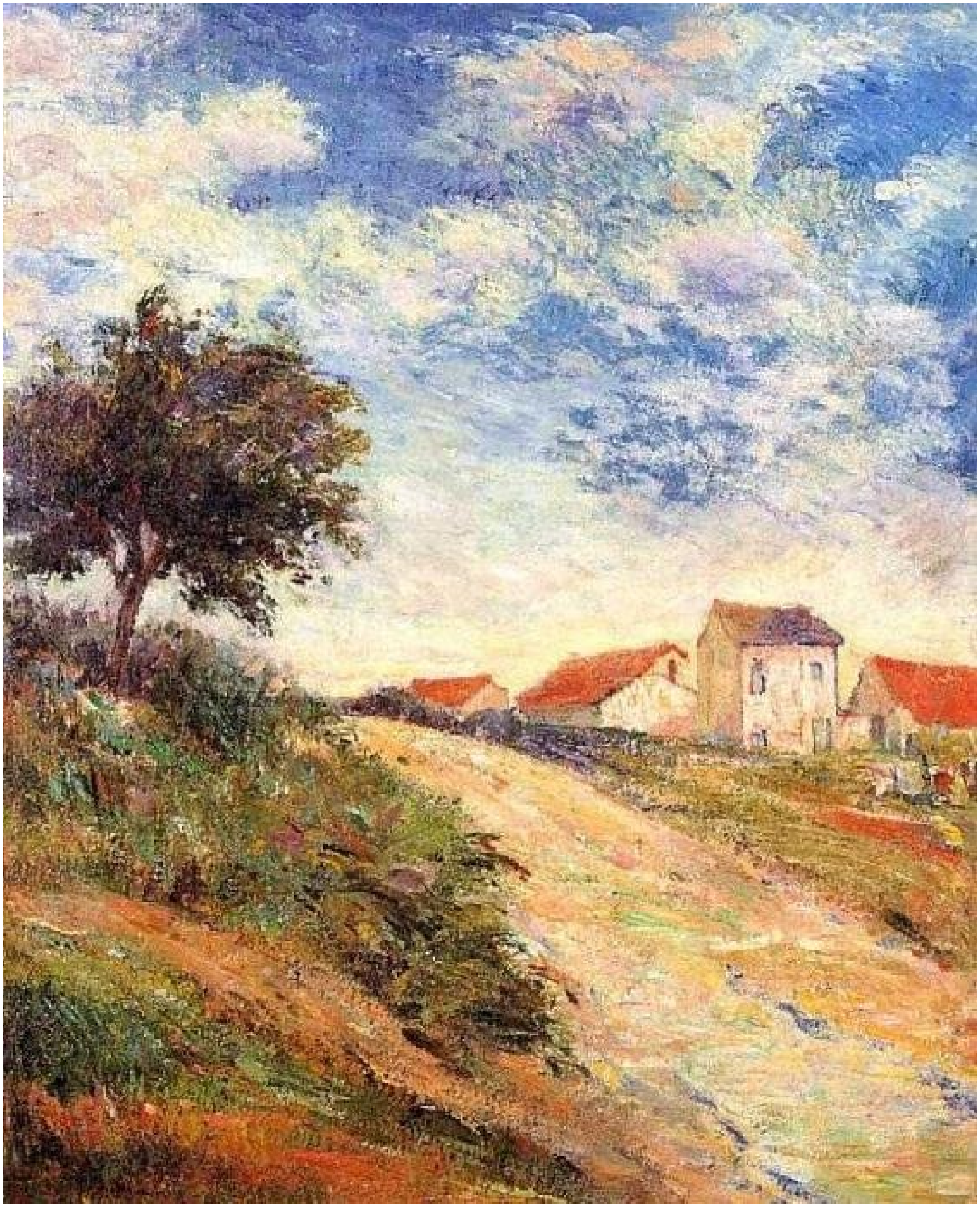
Returning from the Harvest

1884
Wallraf-Richartz-Museum & Fondation Corboud
Oil on canvas



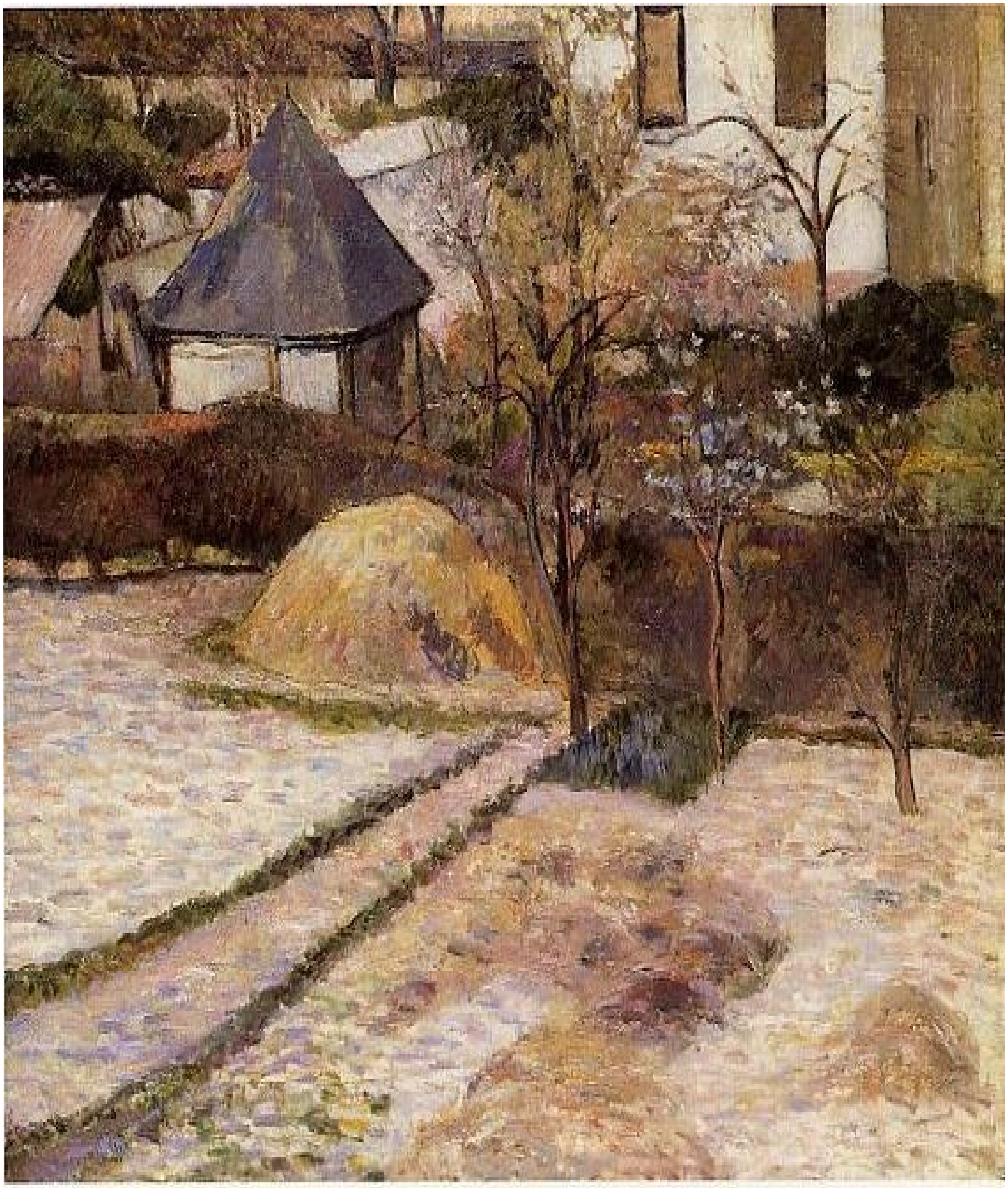
The Road Up

1884
Sammlung E.G.Bührle
Oil on canvas



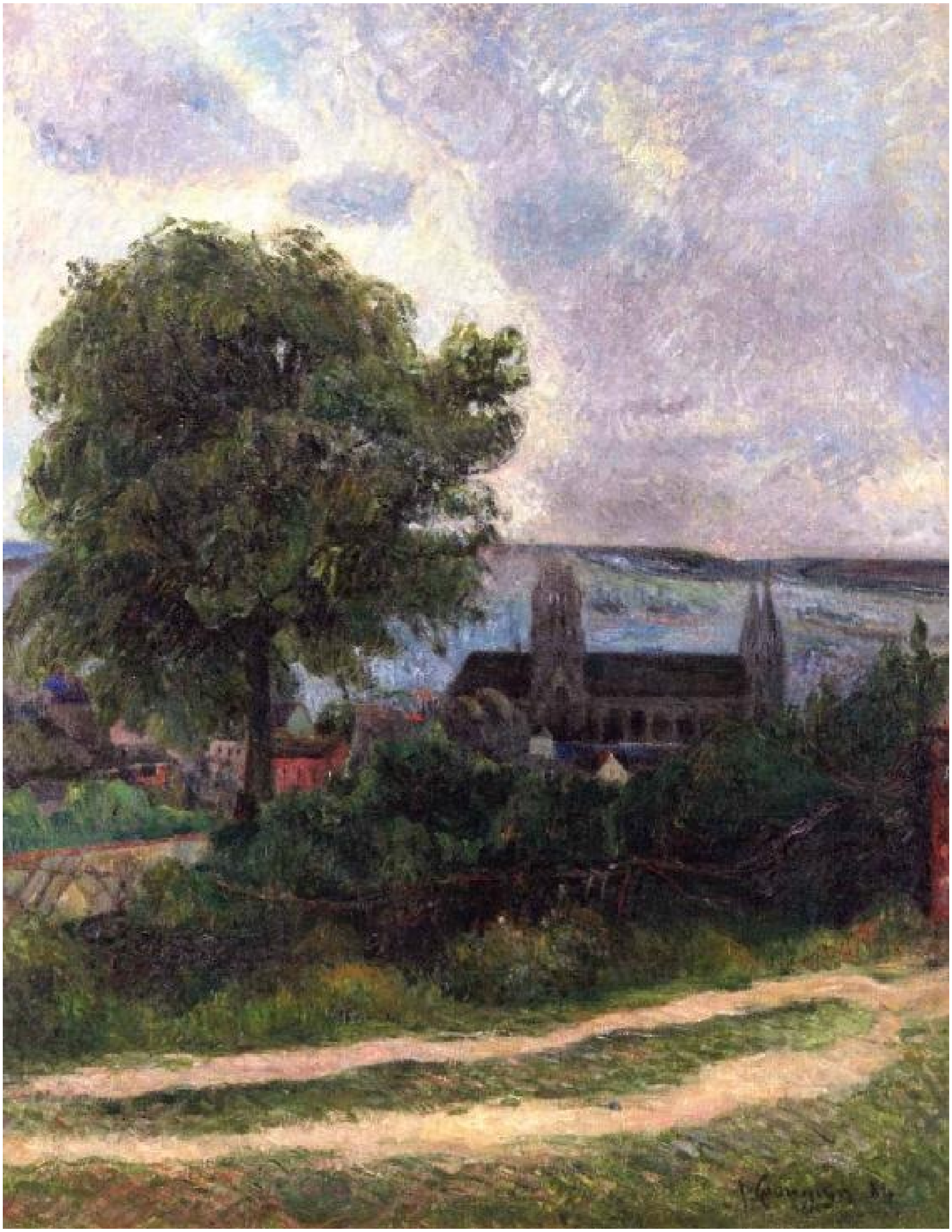
Rouen Landscape

1884
Private collection
Oil on canvas



Rouen, l’Eglise Saint-Ouen

1884
Private collection
Oil on canvas

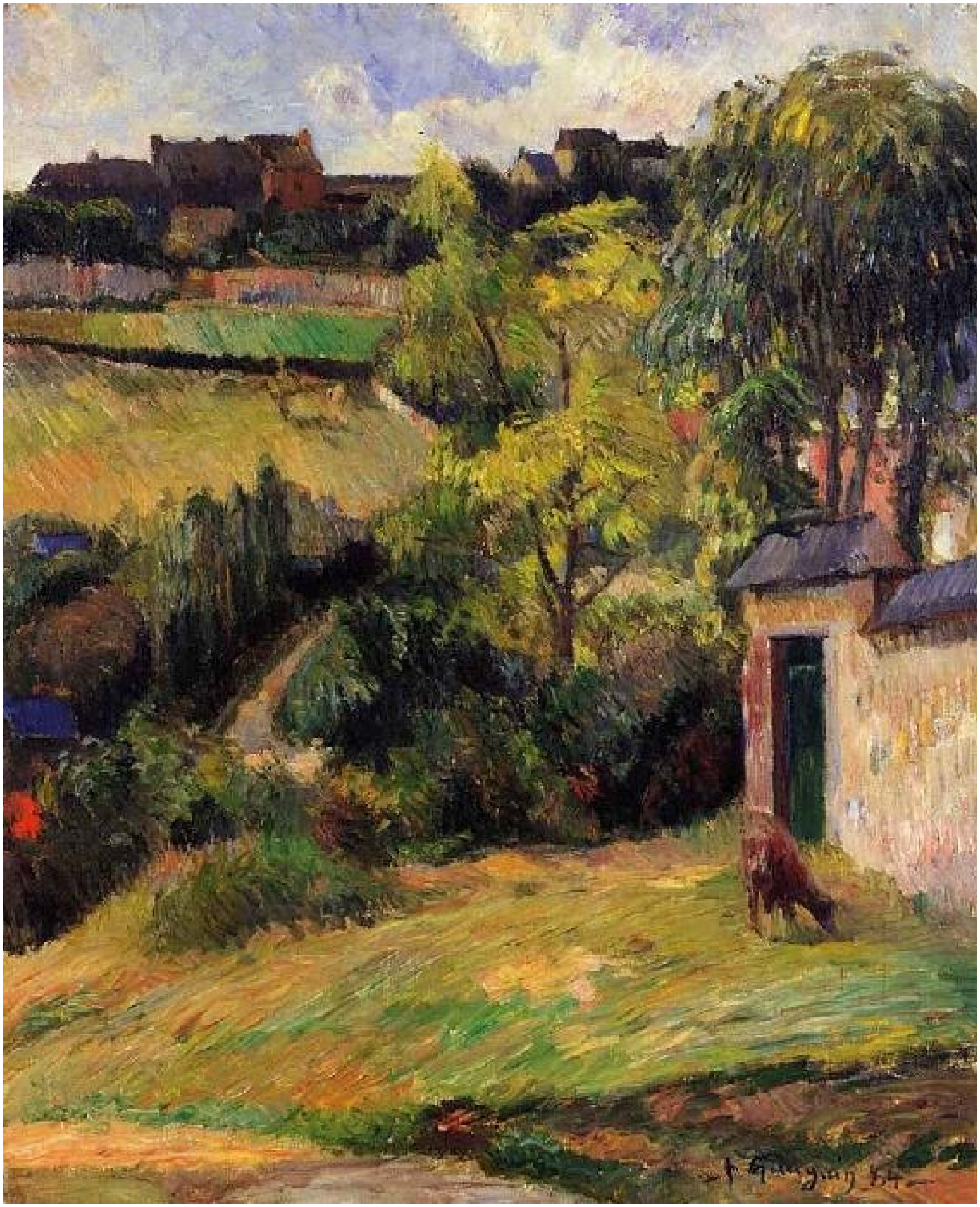

P Gauguin 84

Rouen, Spring

1884
Private collection
Oil on canvas

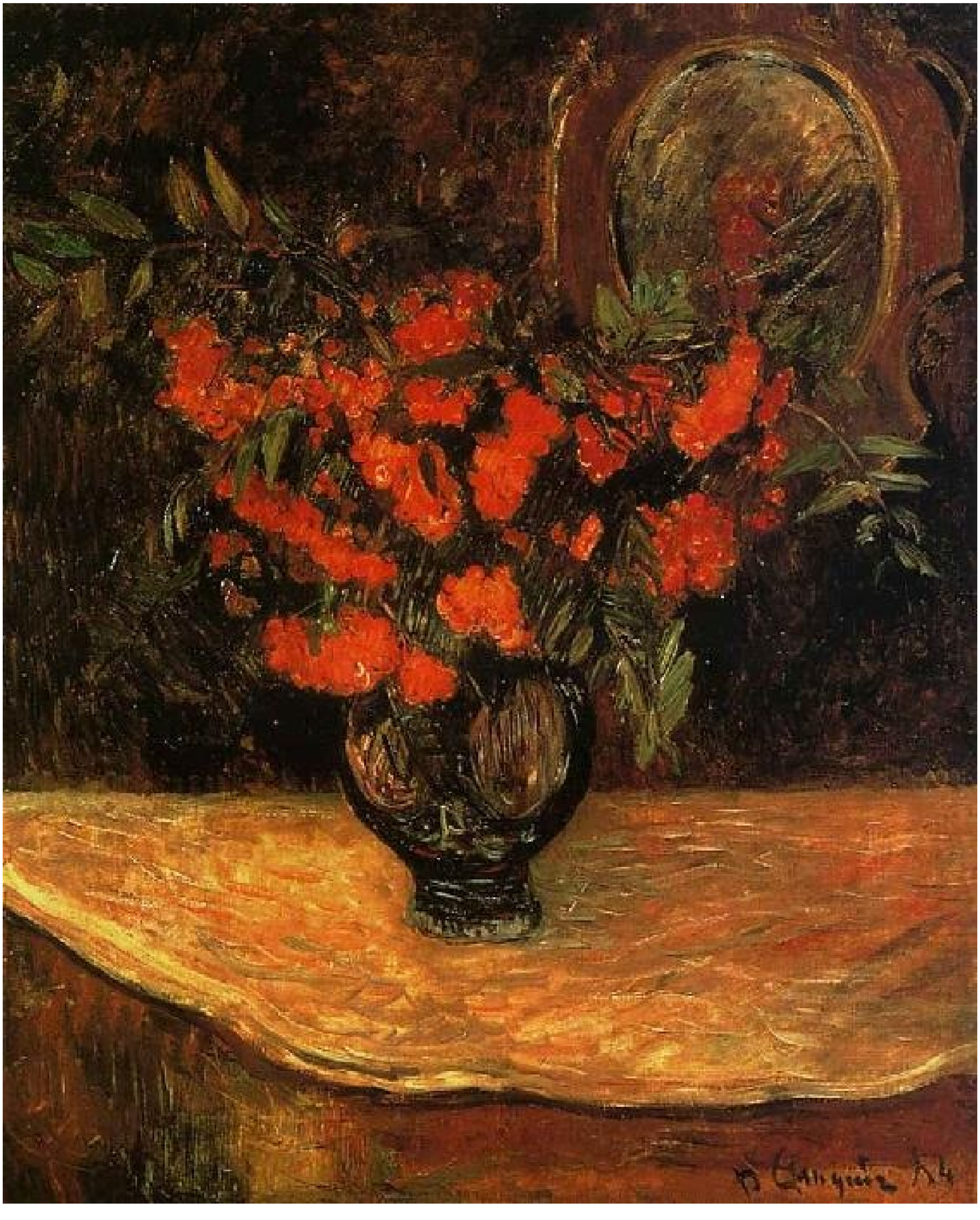
Rouen Suburb

1884
Private collection
Oil on canvas


P. Gauguin 84

Rowan Bouquet

1884
The State Hermitage Museum, St Petersburg
Oil on canvas

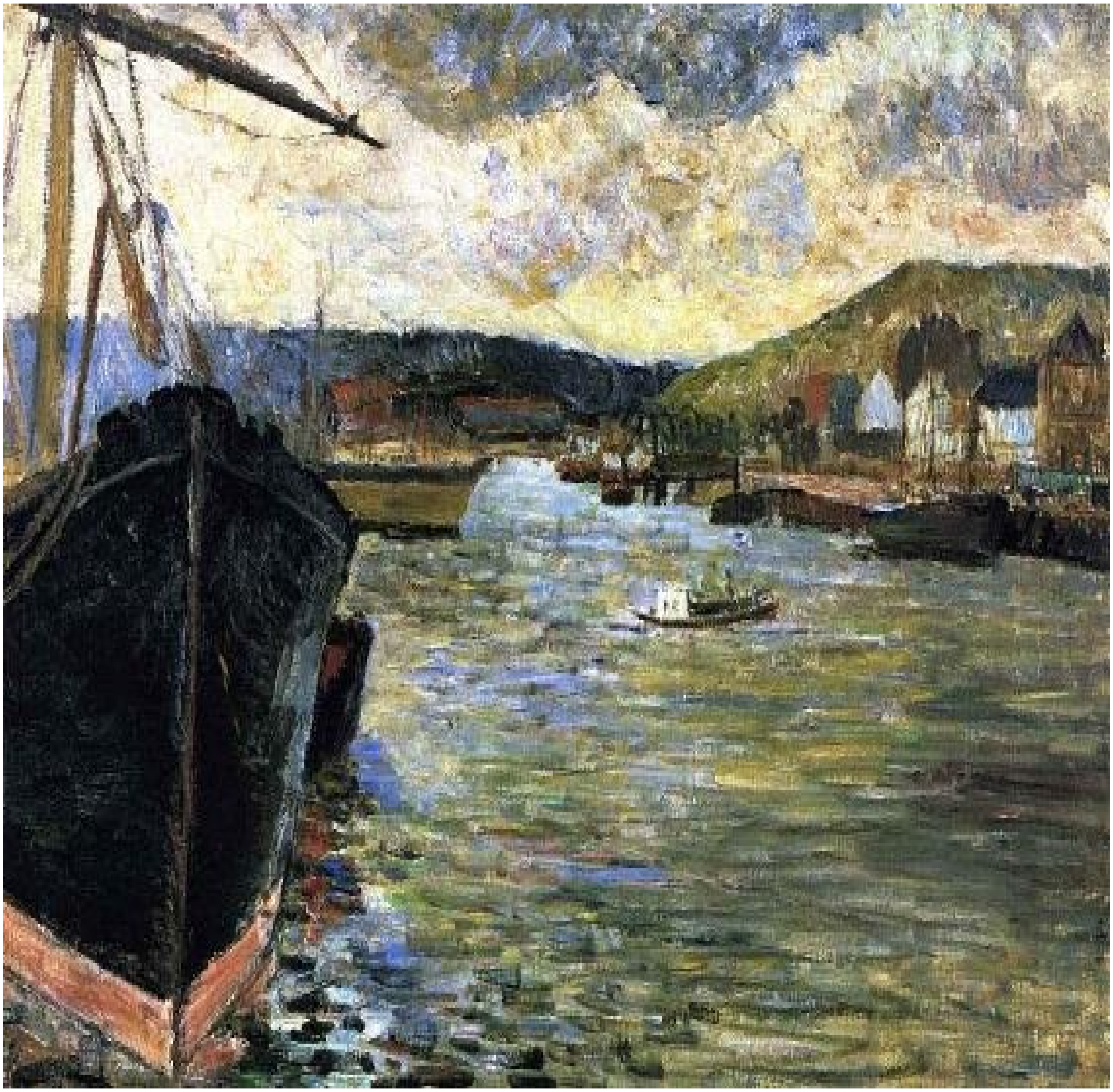

P Gauguin 84

Rue Jouvenet, Rouen

1884
Private collection
Oil on canvas

The Seine at Rouen

1884
Private collection
Oil on canvas

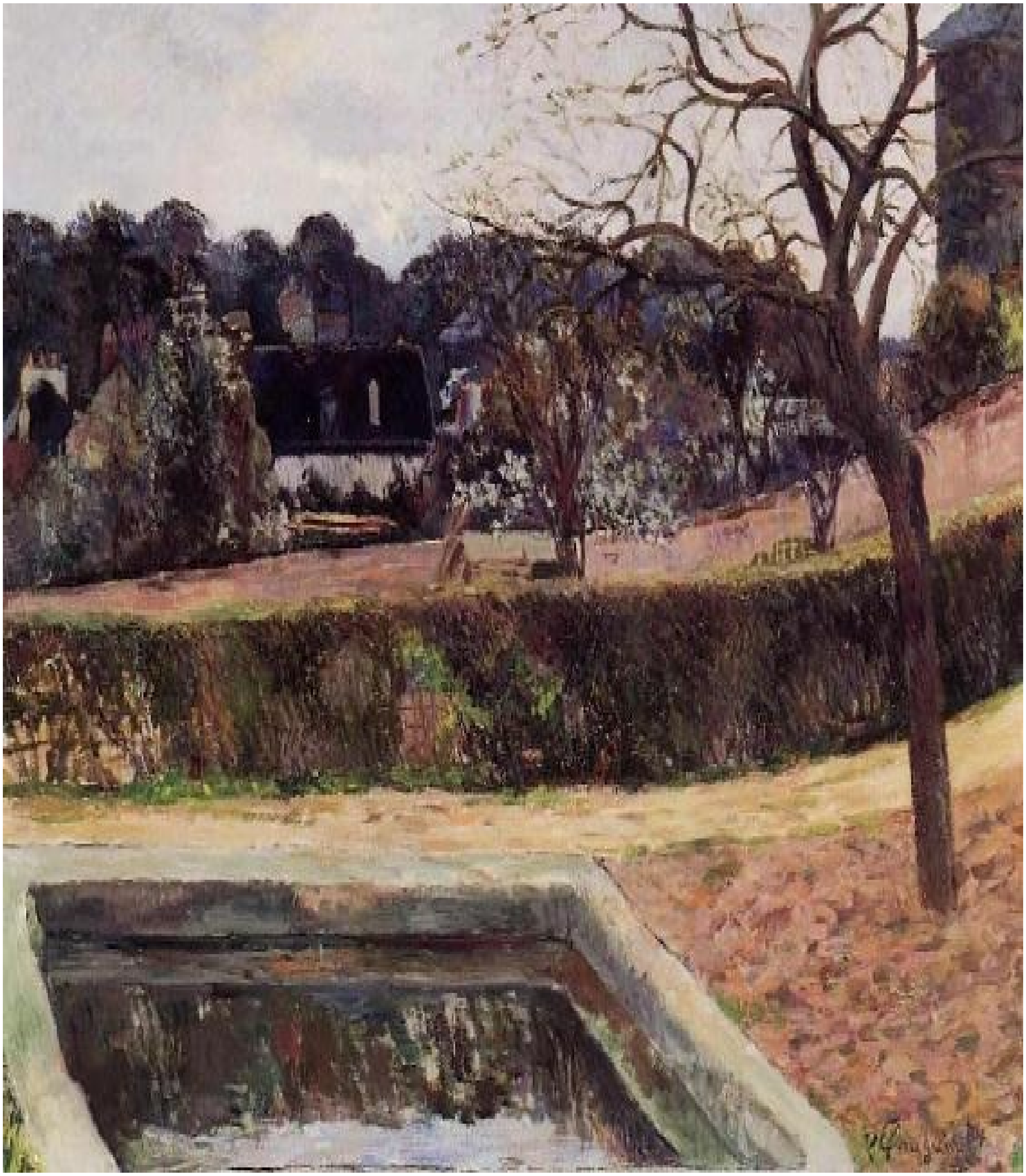


Snow in Copenhagen

1884
Private collection
Oil on canvas

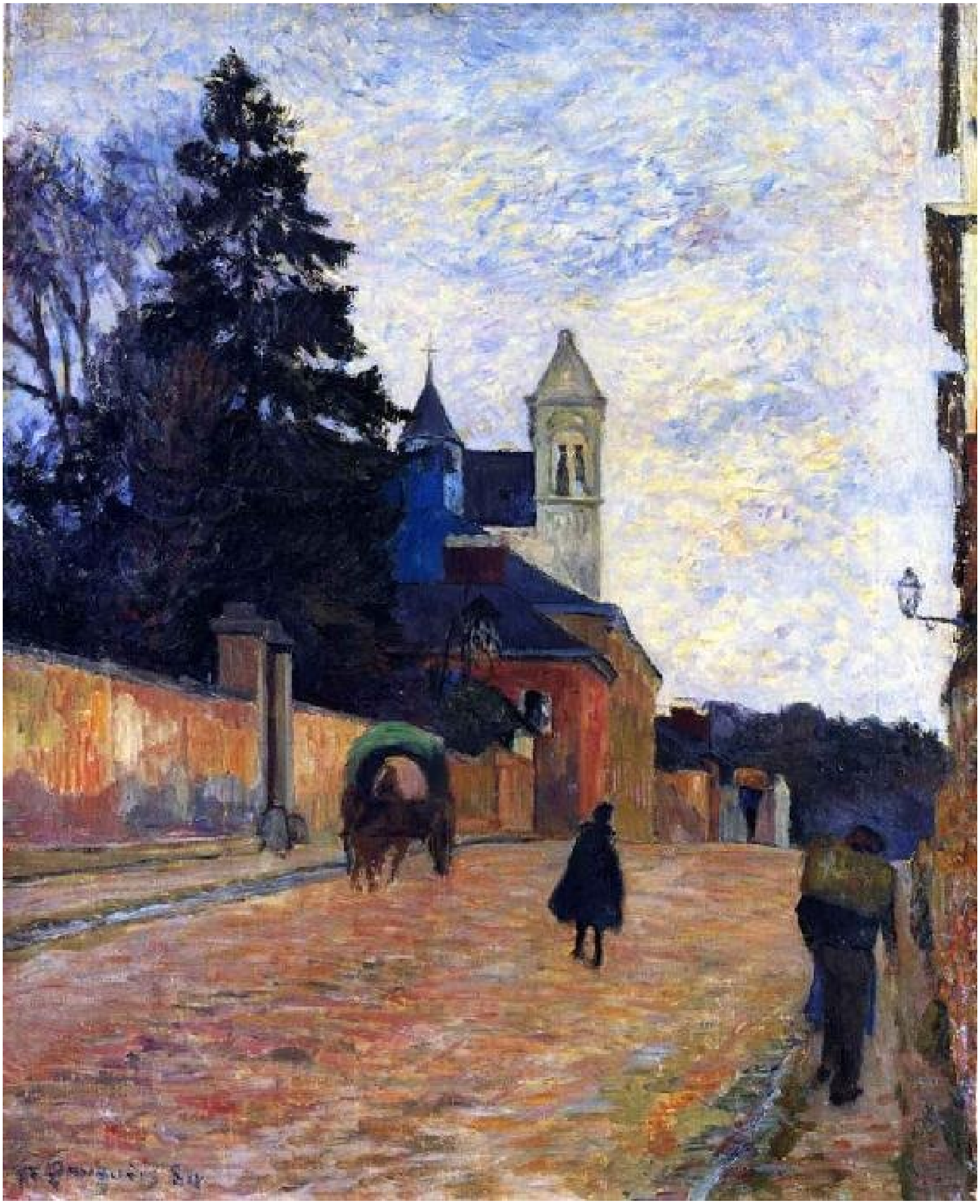
The Square Basin

1884
Private collection
Oil on canvas



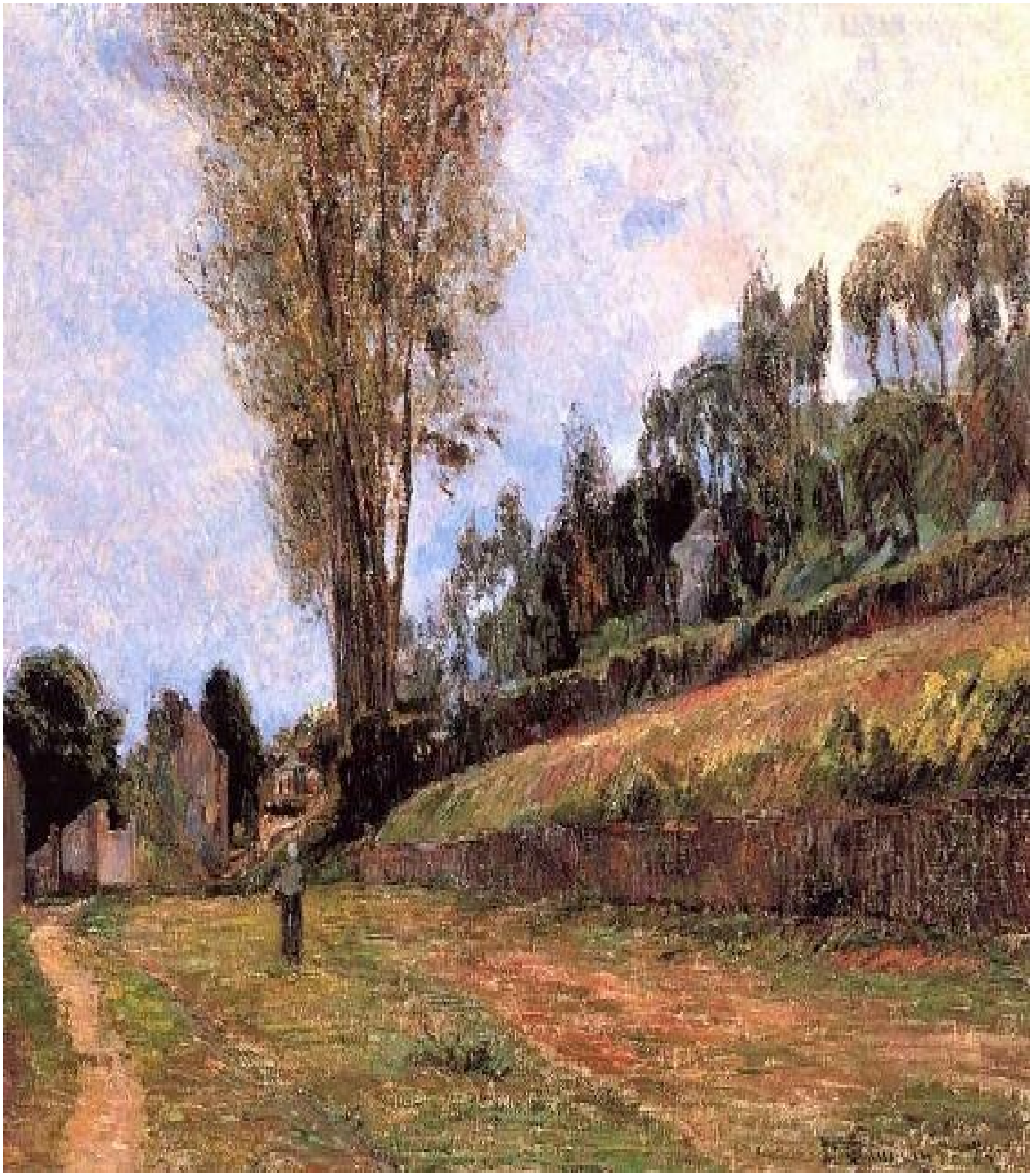
Street in Rouen

1884
Private collection
Oil on canvas


P Gauguin 84

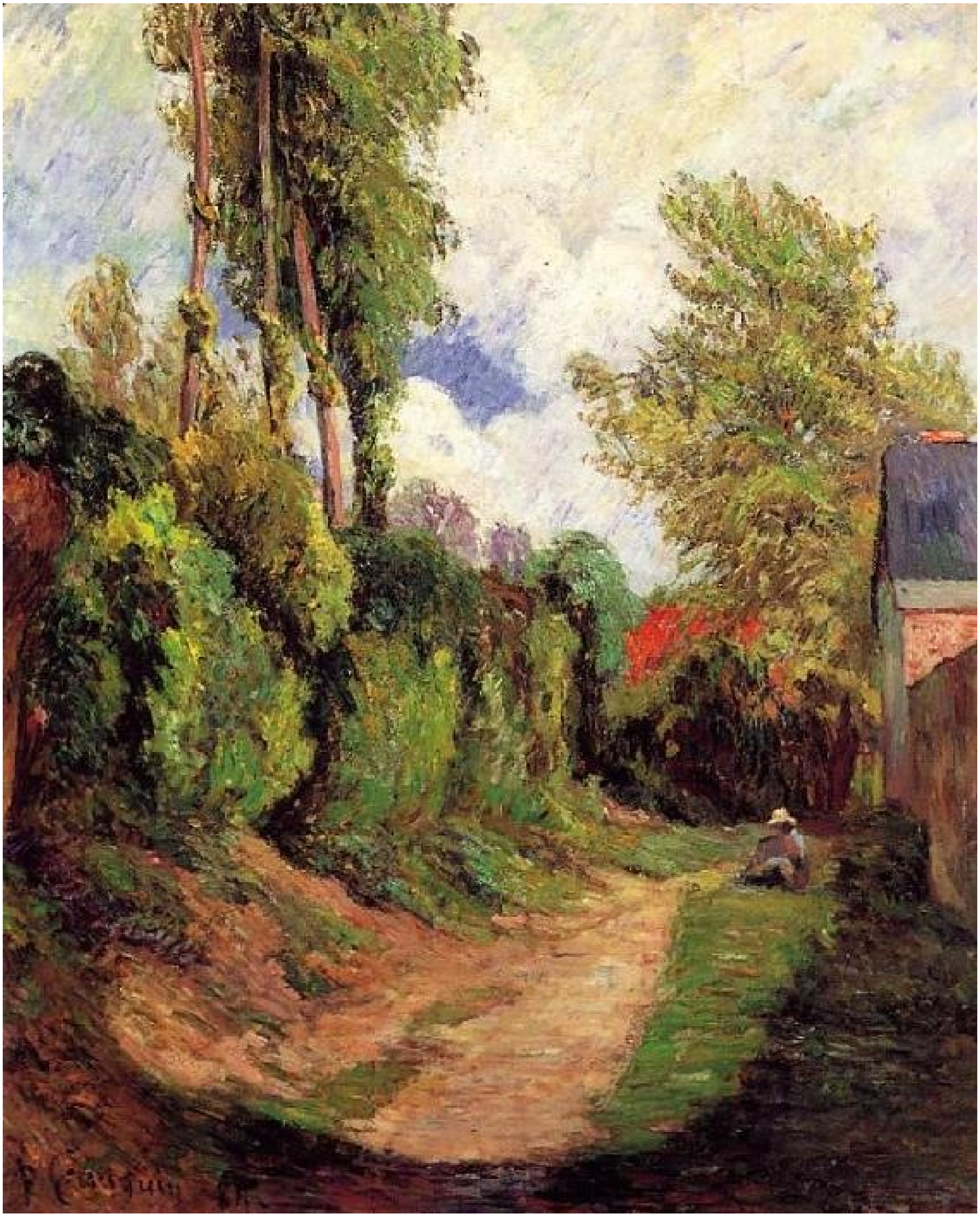
Street, Rouen

1884
Museo Thyssen-Bornemisza
Oil on canvas



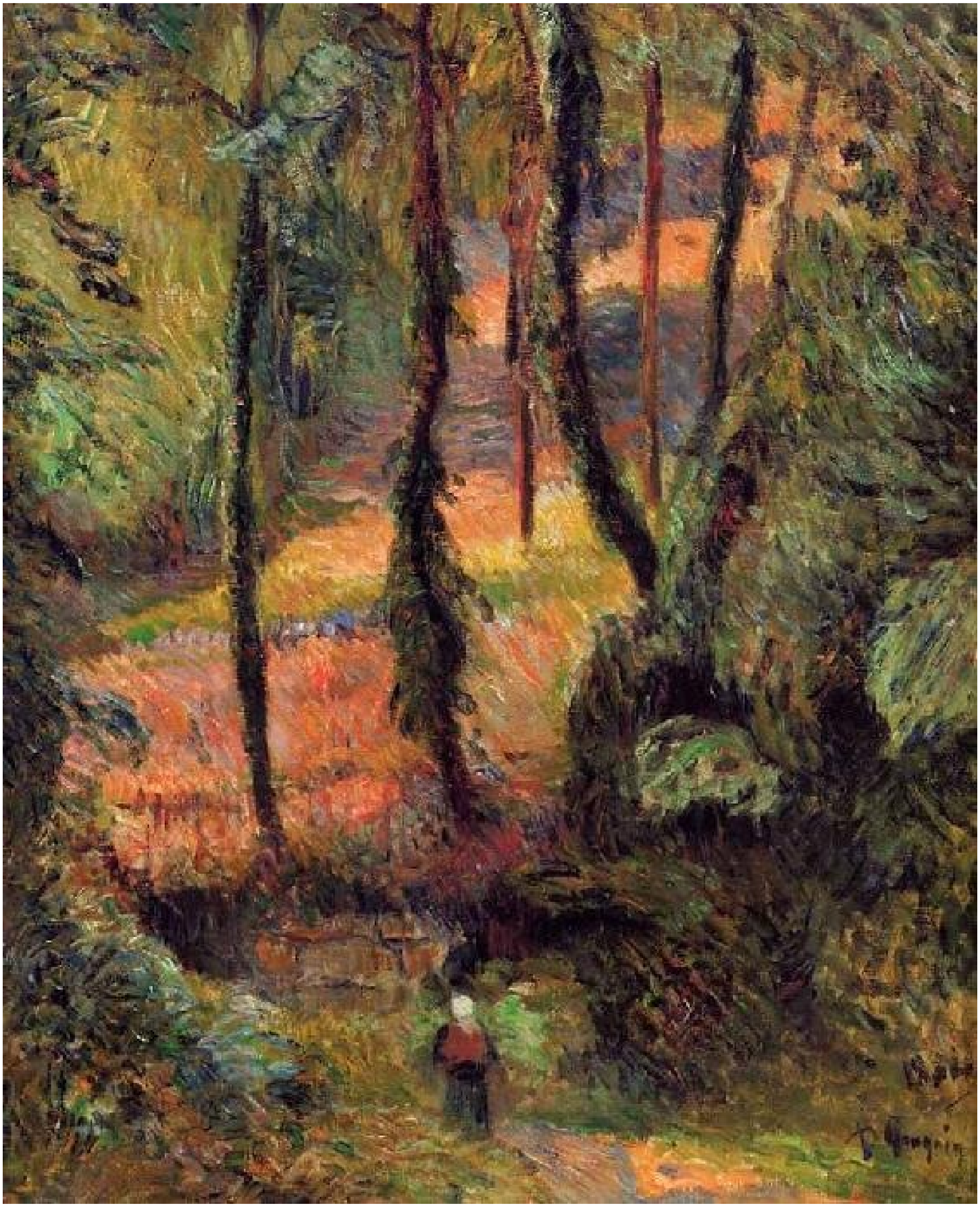
Sunken Lane

1884
Private collection
Oil on canvas


P Gauguin

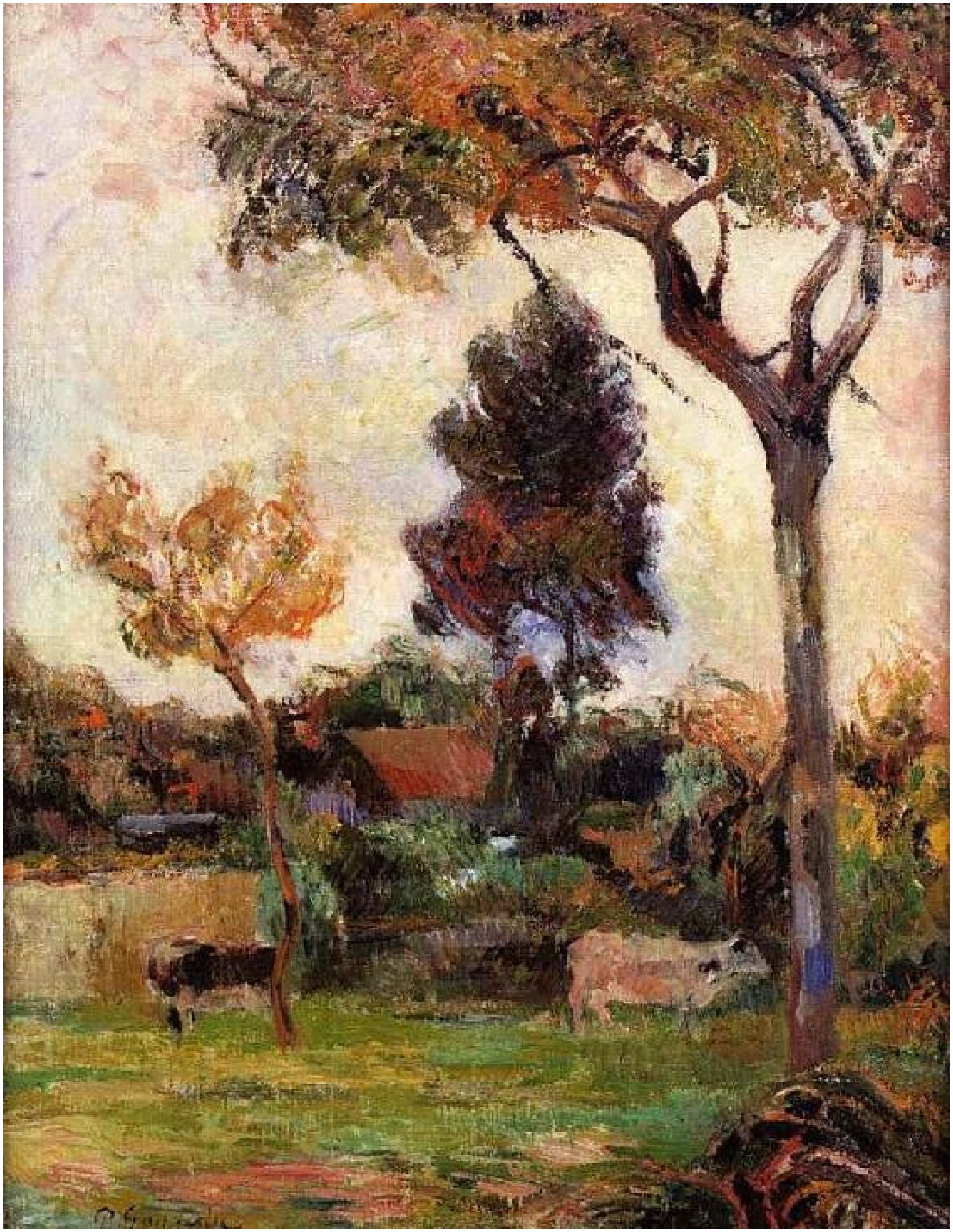
Sunken Path, Wooded Rise

1884
Museum of Fine Arts, Boston
Oil on canvas


P. Gauguin

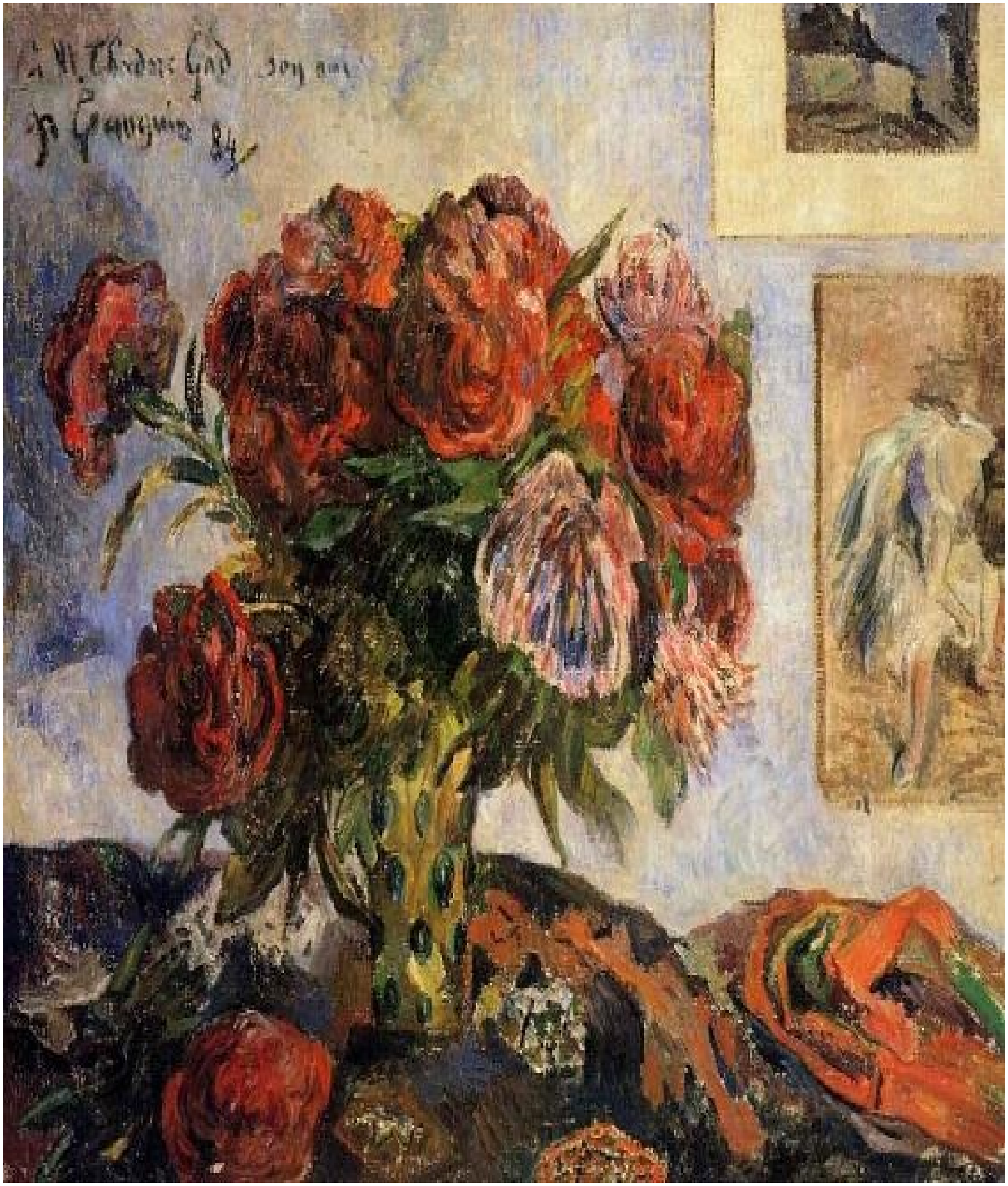
Two Cows in the Meadow

1884
Private collection
Oil on canvas


P. Gauguin

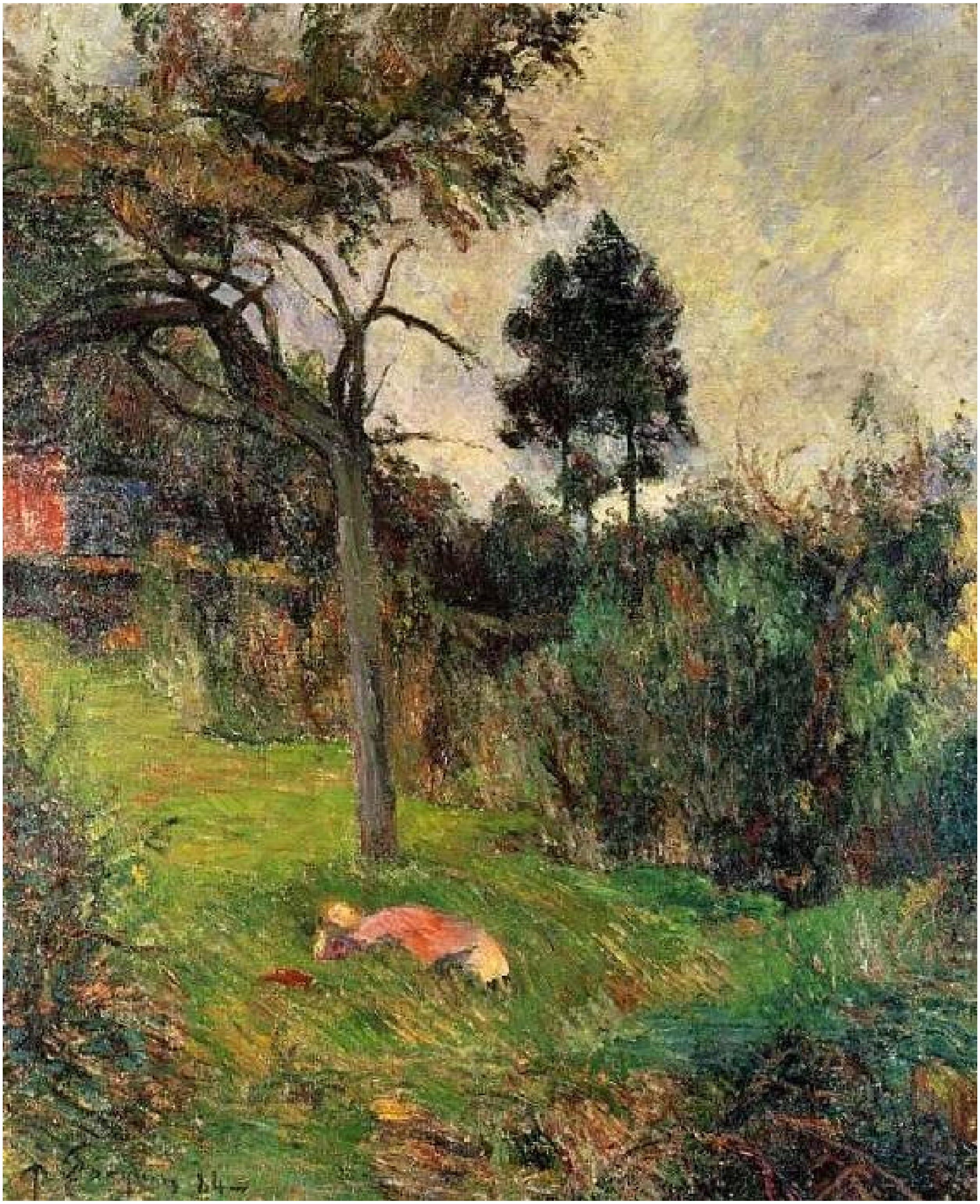
Vase of Peonies I

1884
National Gallery of Art, Washington DC
Oil on canvas


à M. Théodore Gad son ami
P Gauguin 84

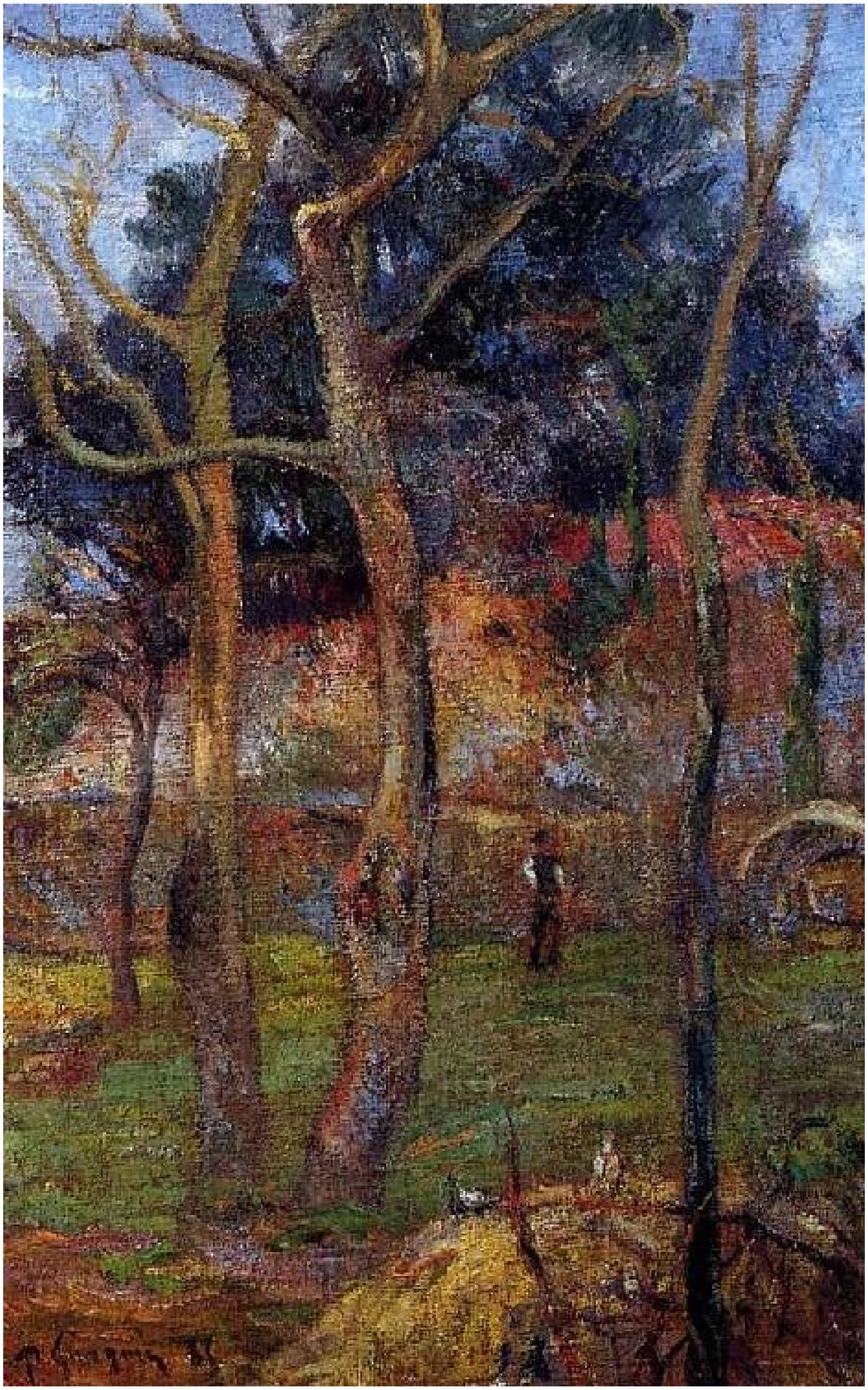
Young Woman Lying in the Grass

1884
Private collection
Oil on canvas



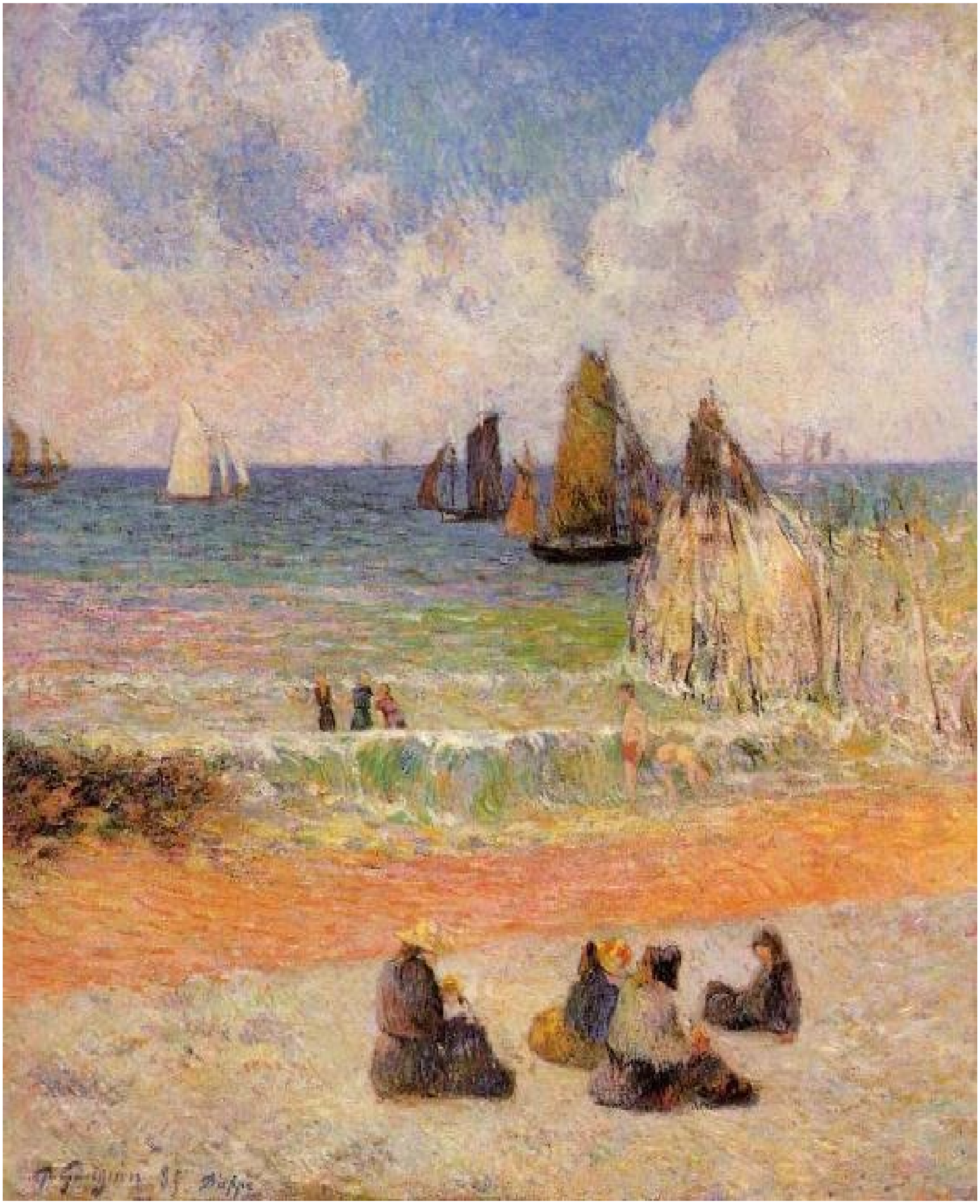
Bare Trees

1885
Private collection
Oil on canvas



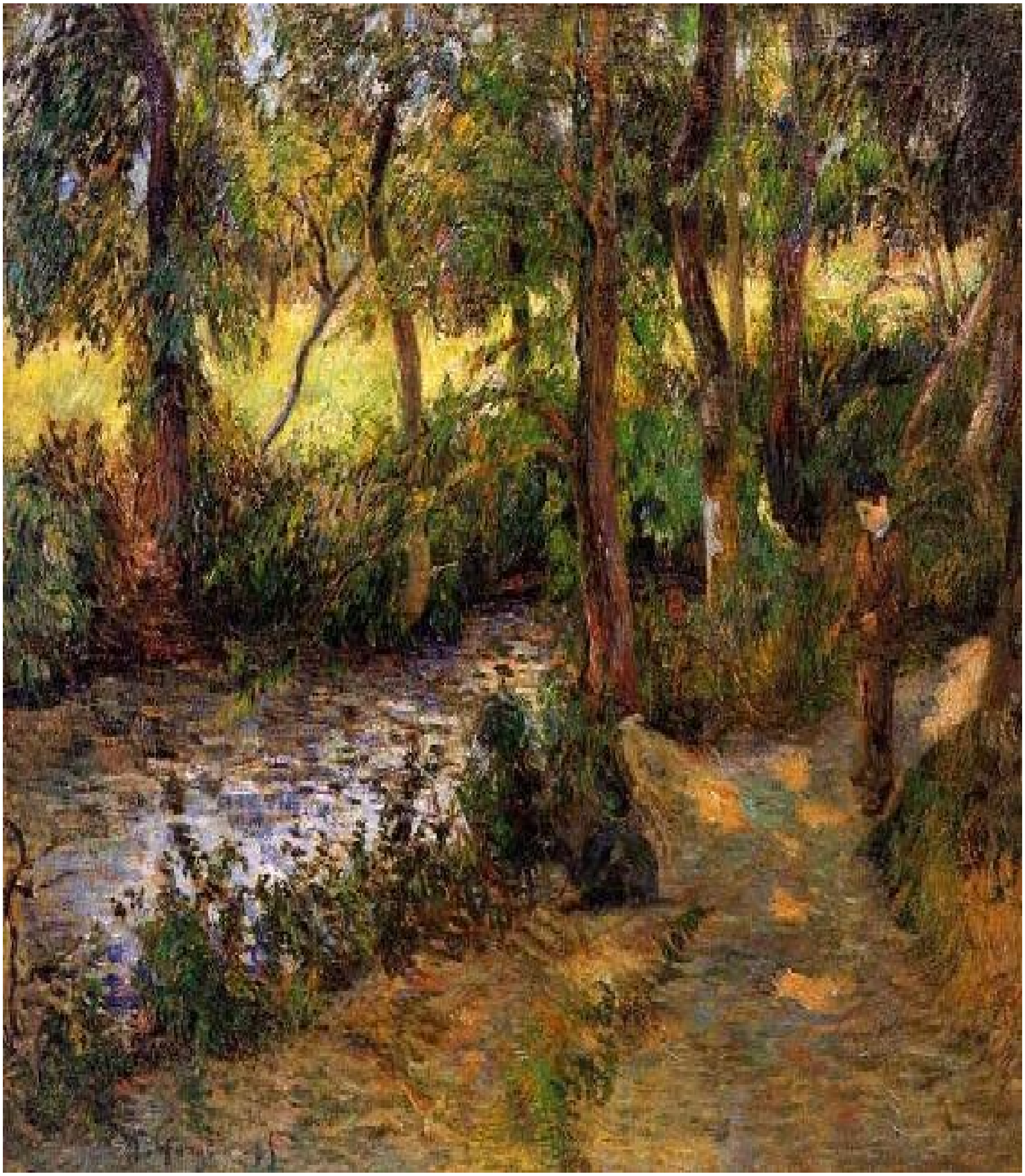
Bathing, Dieppe

1885
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas


P Gauguin 85 Dieppe

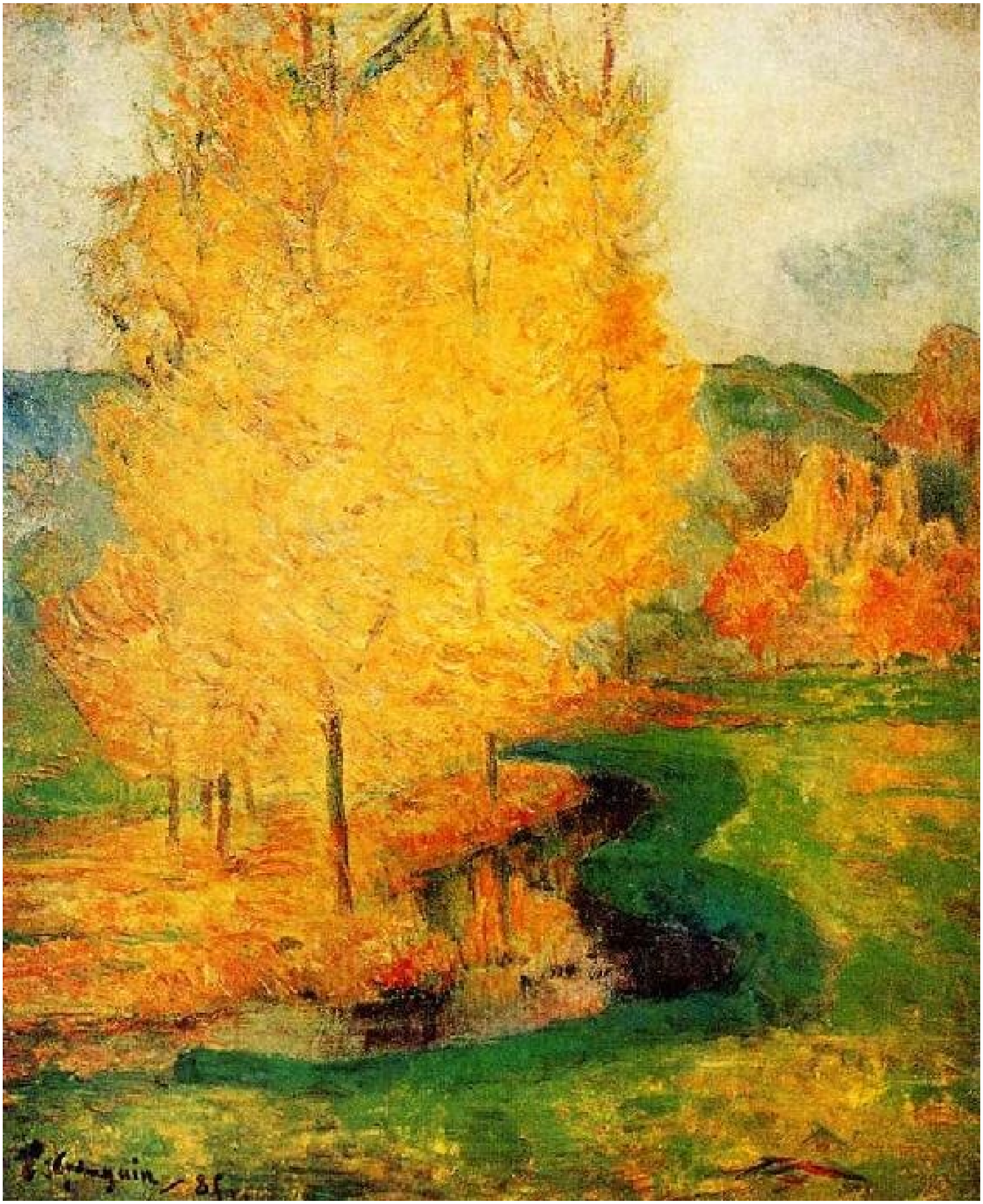
Boy by the Water

1885
Private collection
Oil on canvas



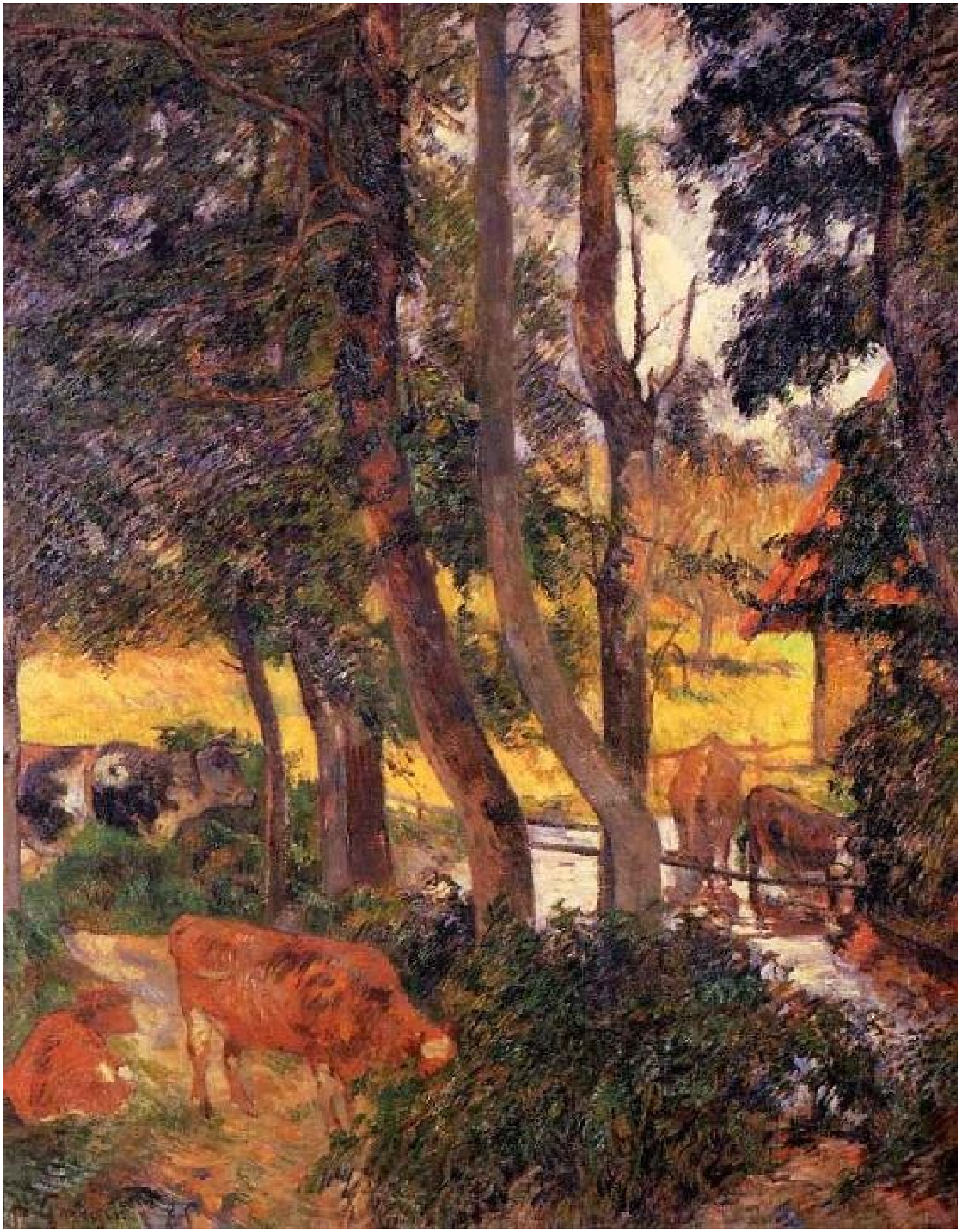
By the Stream, Autumn

1885
Private collection
Oil on canvas


P. Gauguin - 85

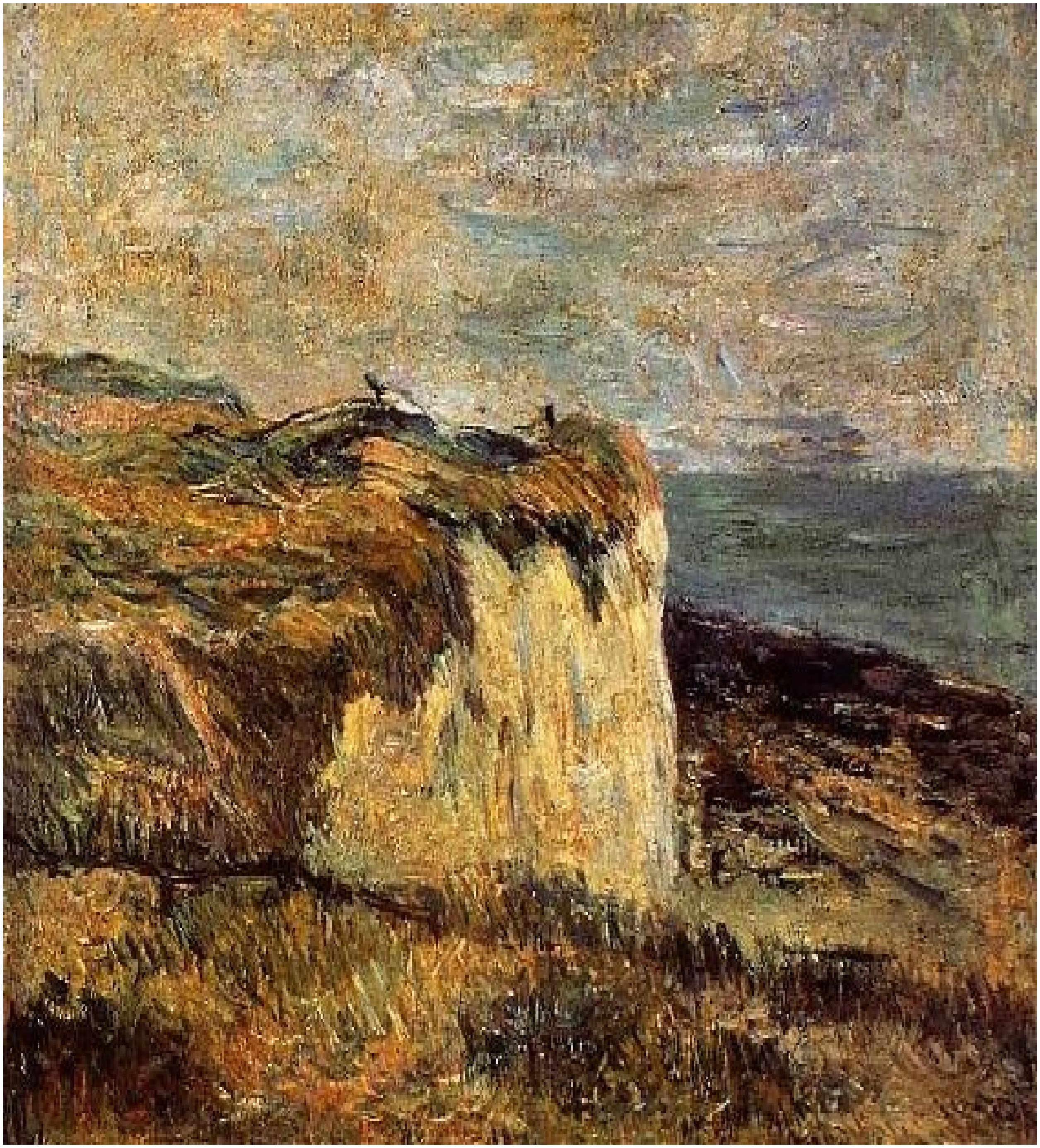
Cattle Drinking

1885
Galleria d’Arte Moderna di Milano
Oil on canvas



Cliff near Dieppe

1885
Private collection
Oil on canvas

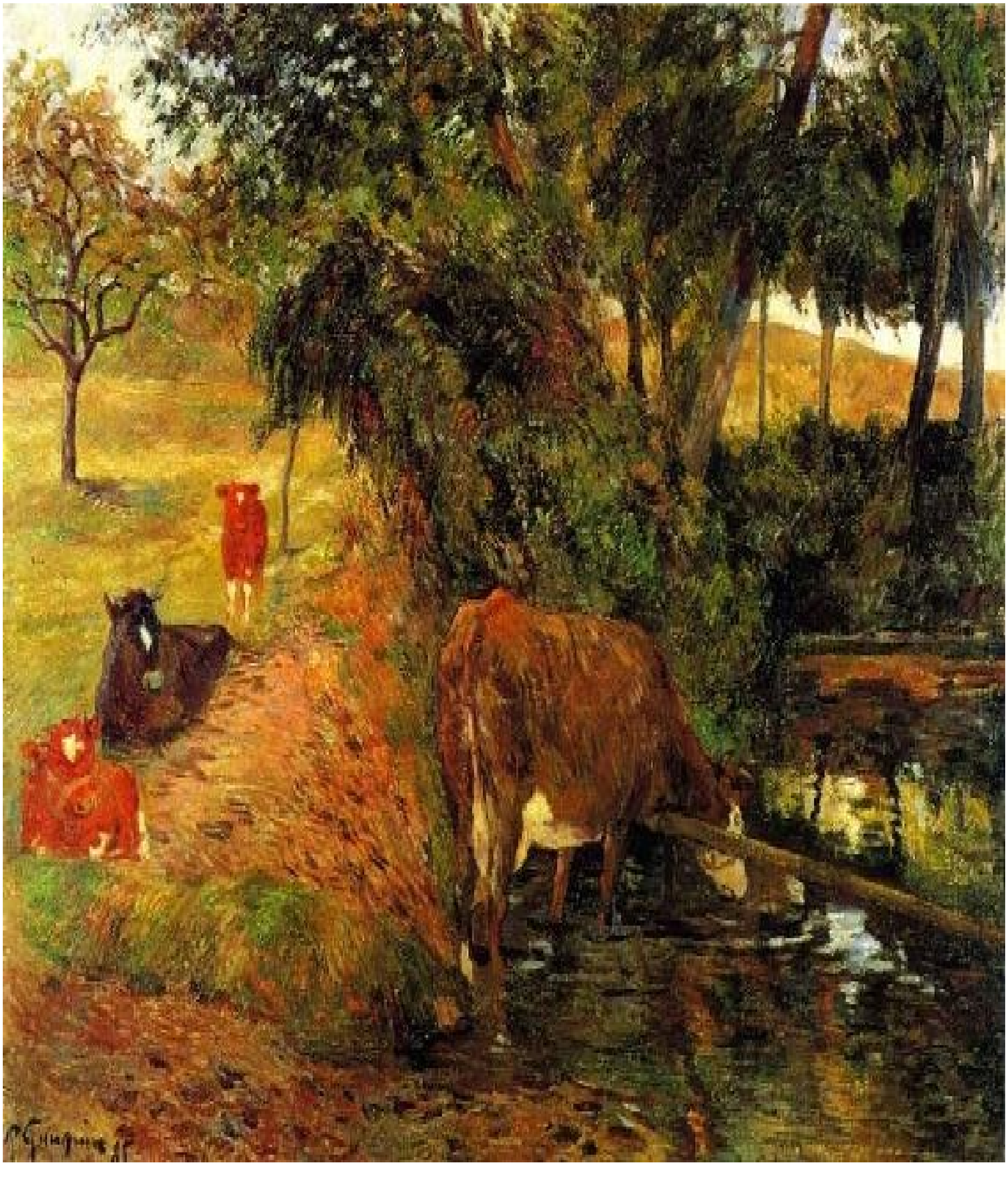


Conversation

1885
Private collection
Oil on canvas

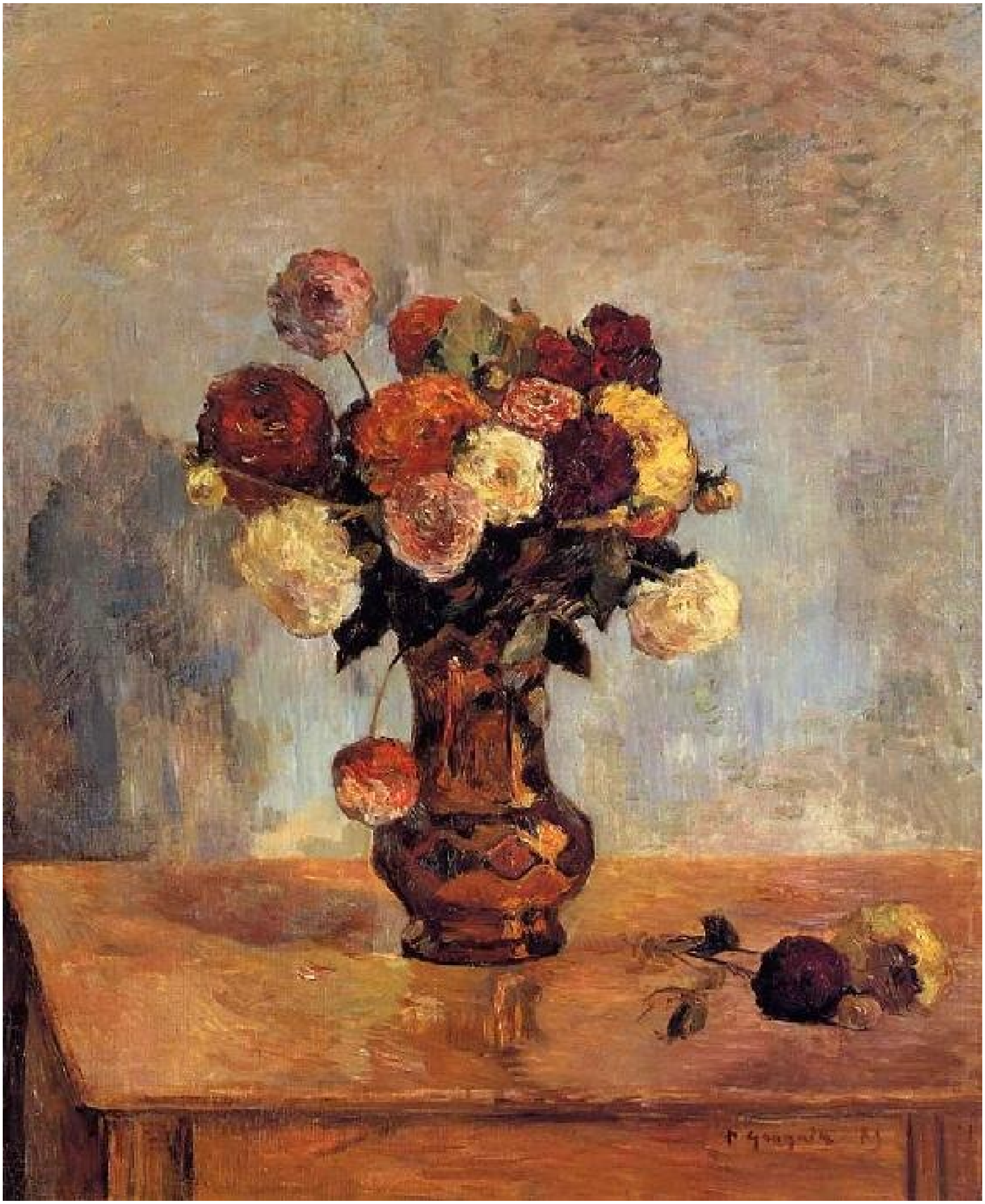
Cows near Dieppe

1885
Museum Boijmans Van Beuningen
Oil on canvas



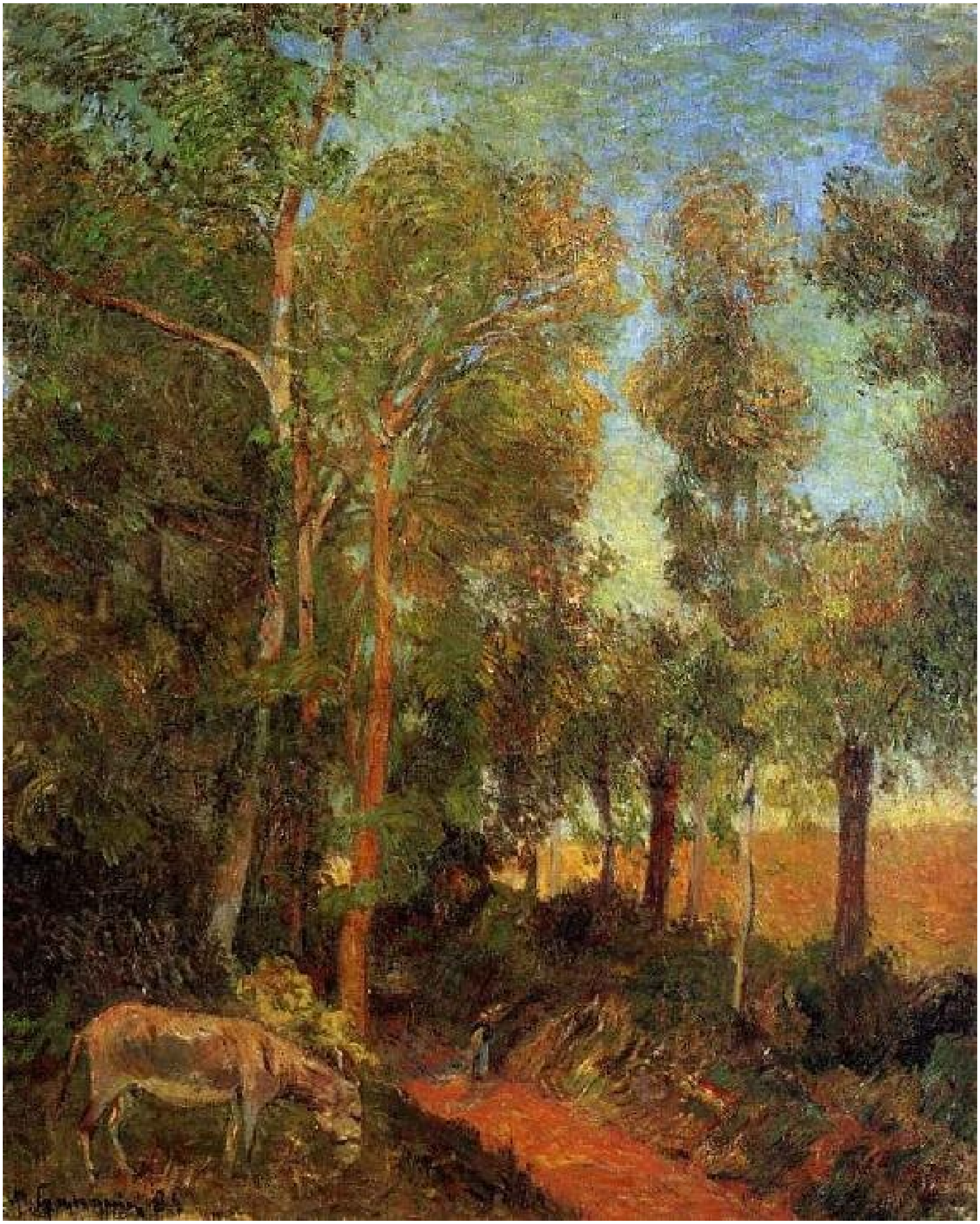
Dahlias in a Copper Vase

1885
Private collection
Oil on canvas


P Gauguin 83

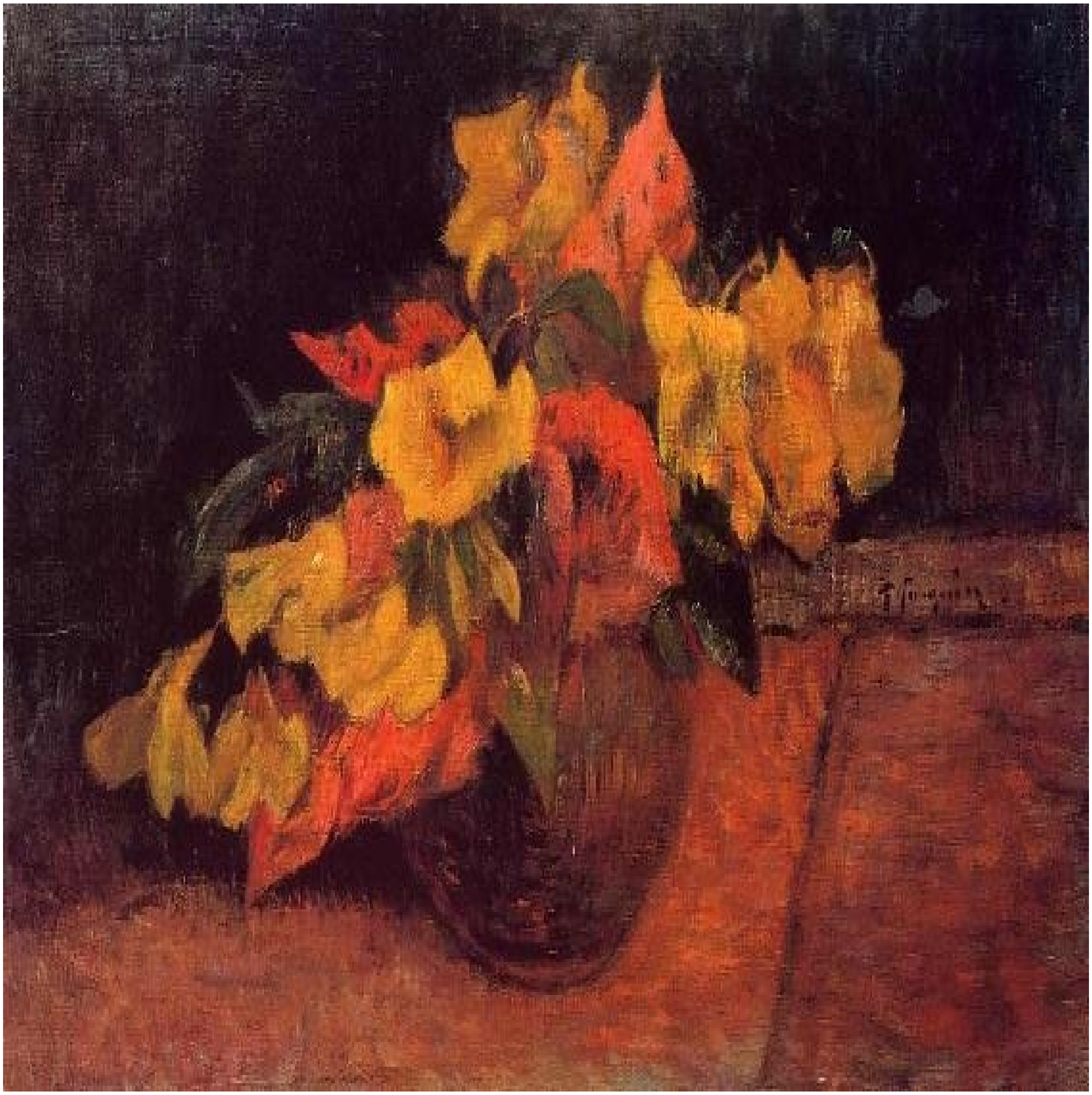
Donkey by the Lane

1885
Kröller-Müller Museum
Oil on canvas


P. Gauguin 85

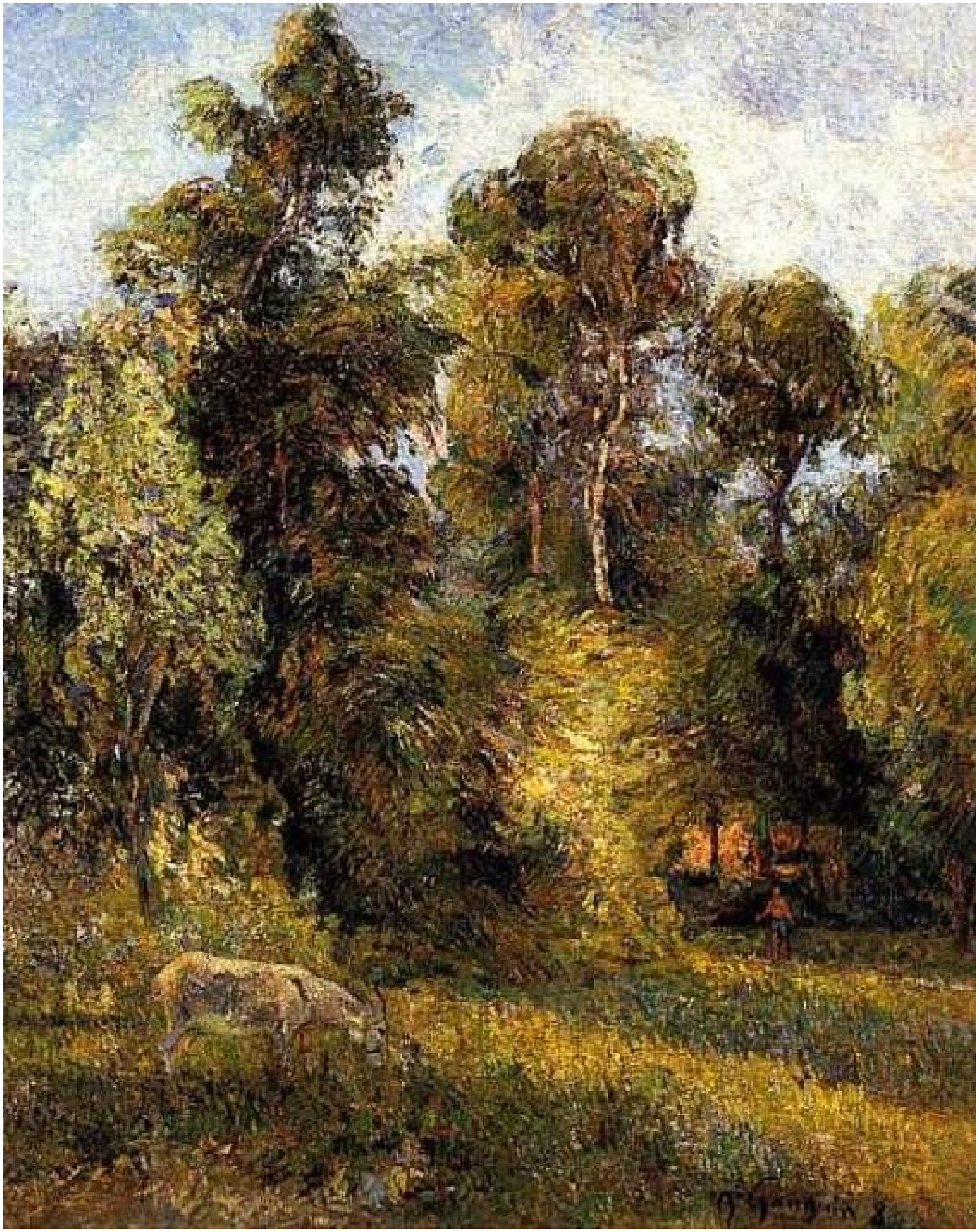
Evening Primroses in a Vase

1885
Private collection
Oil on canvas



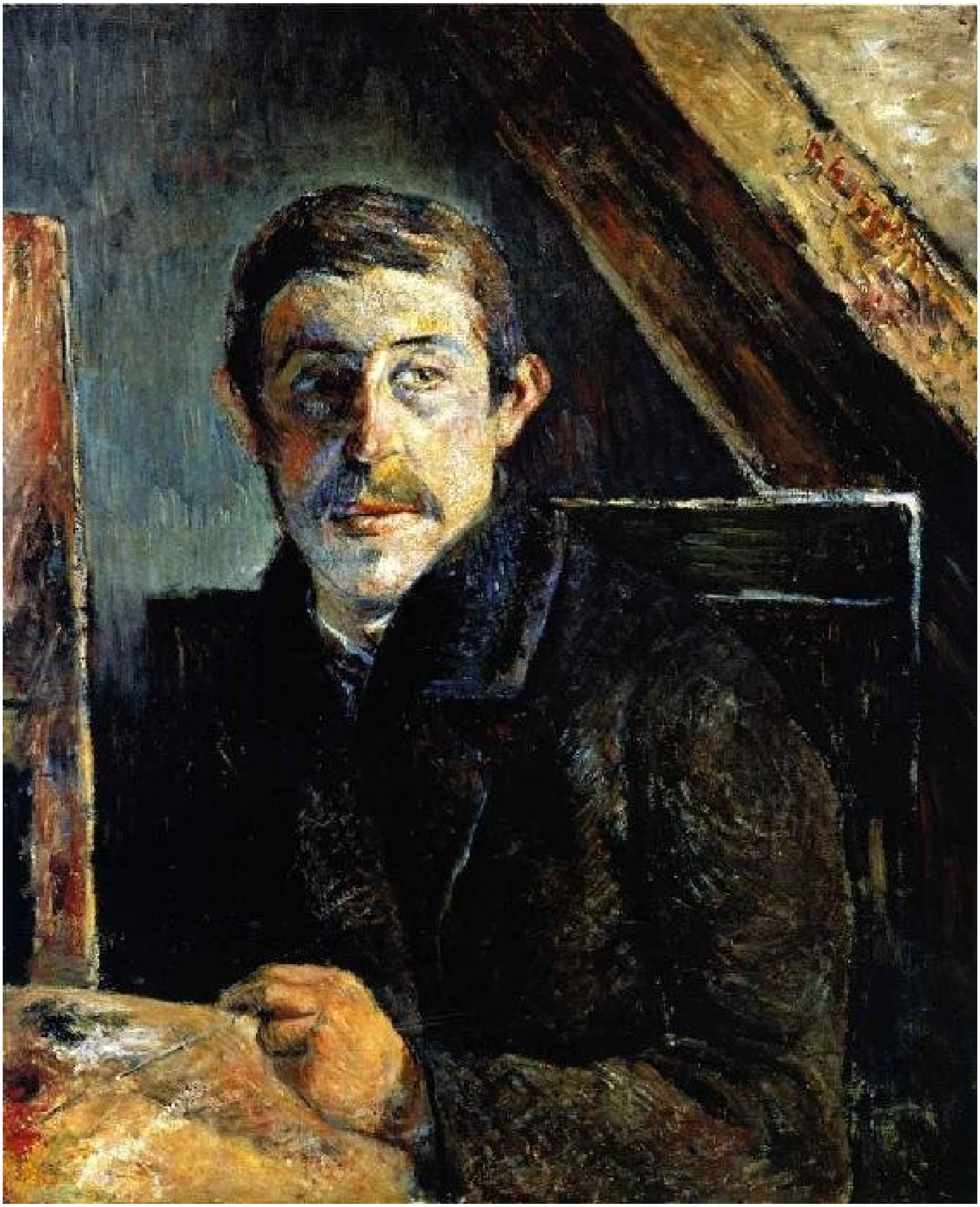
Forest Edge

1885
Private collection
Oil on canvas



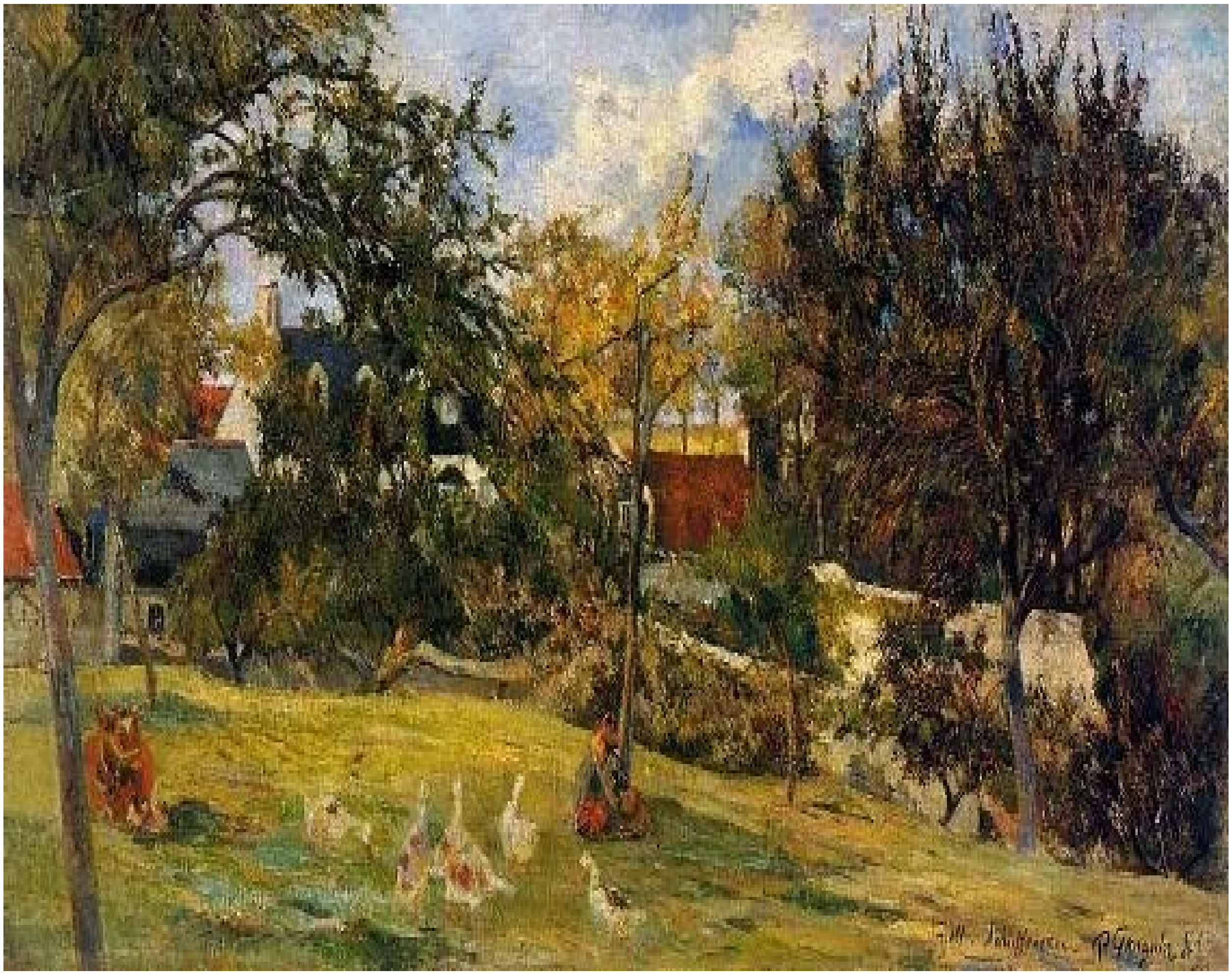
Gauguin at His Easel

1885
Kimbell Art Museum, Fort Worth
Oil on canvas



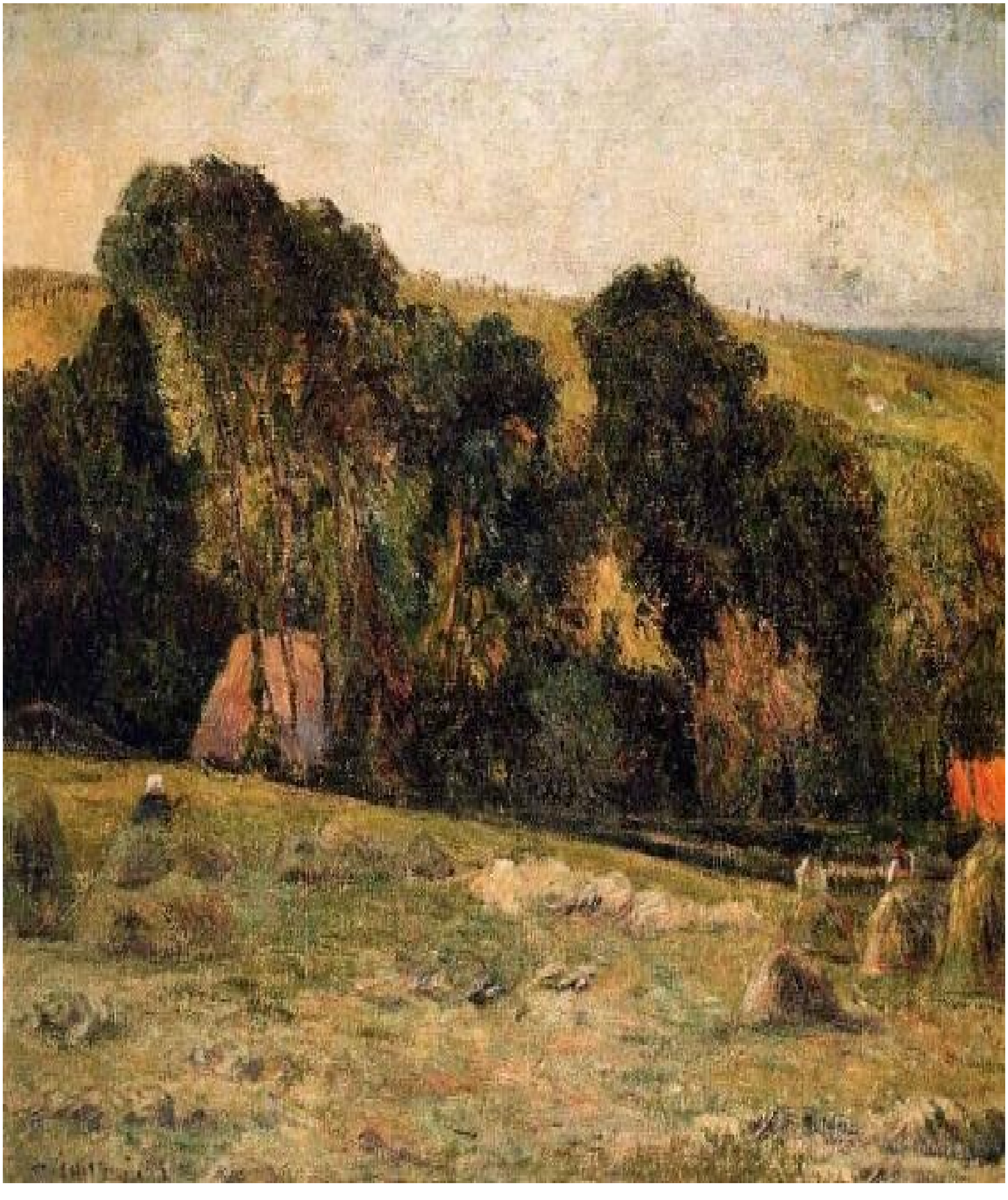
Geese in the Meadow

1885
Portland Museum of Art, Maine
Oil on canvas



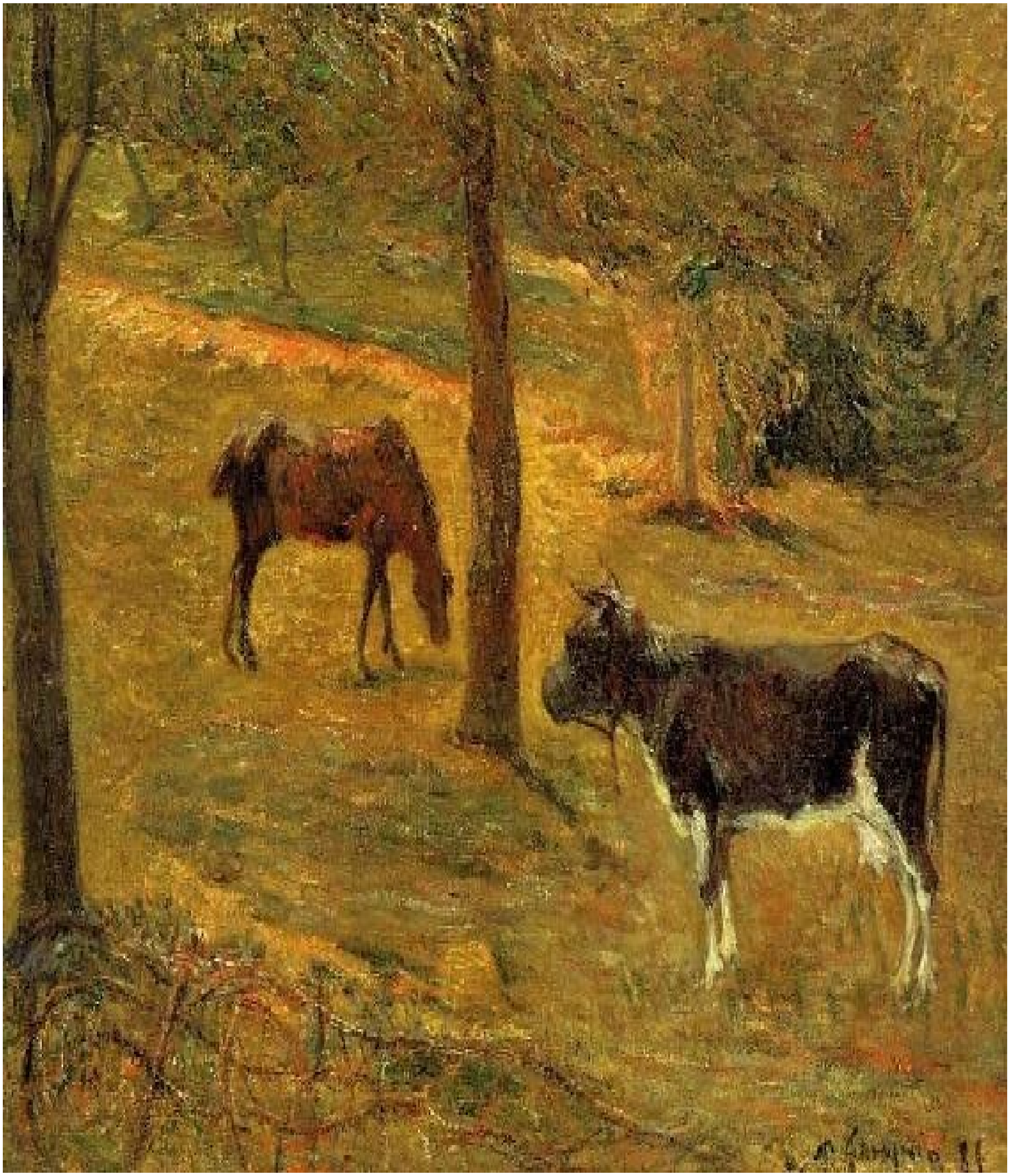
Haymaking near Dieppe

1885
Musée National des Beaux-Arts d’Alger
Oil on canvas



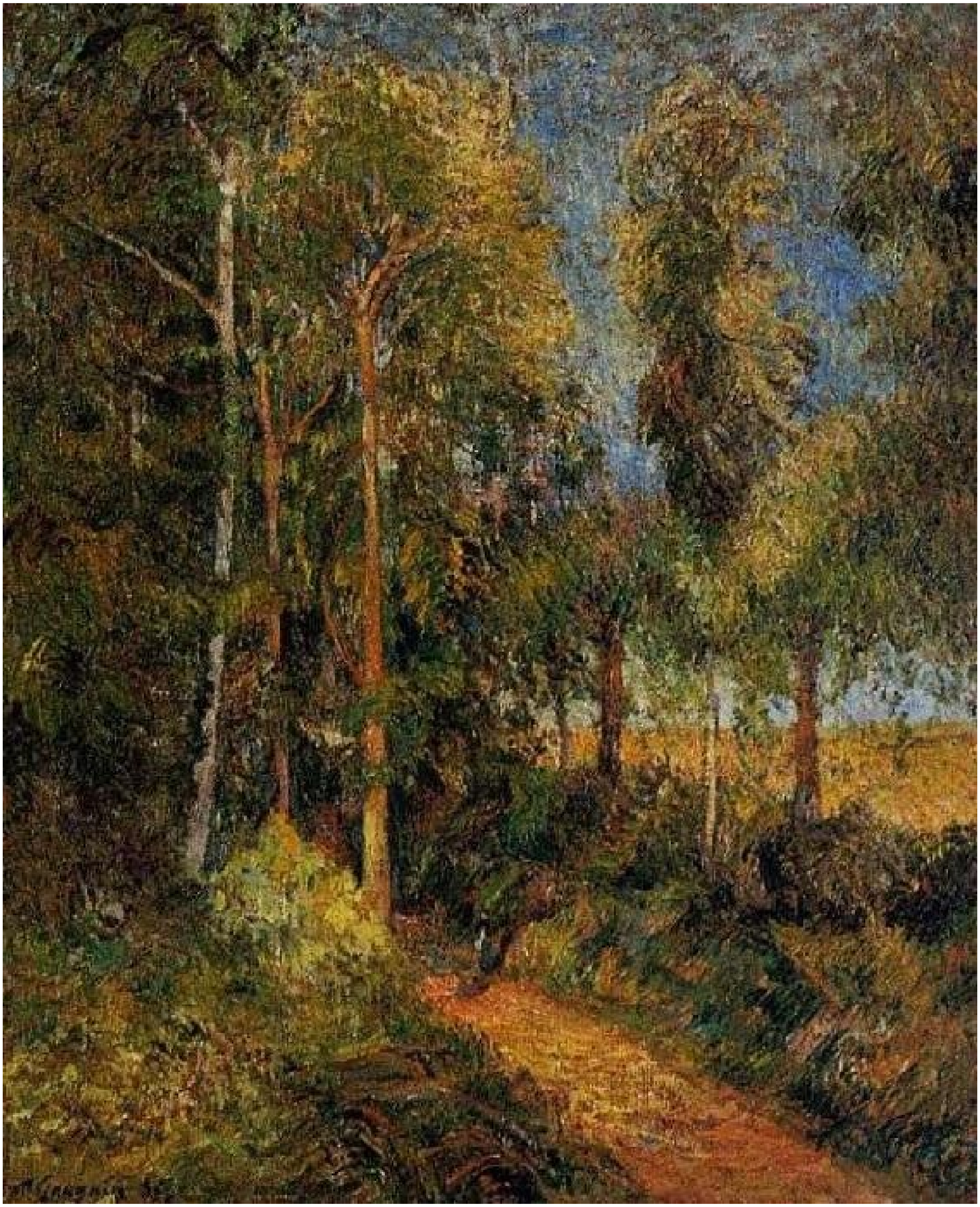
Horse and Cow in a Field

1885
Private collection
Oil on canvas



Lane through the Beeches

1885
Aargauer Kunsthaus, Aarau
Oil on canvas

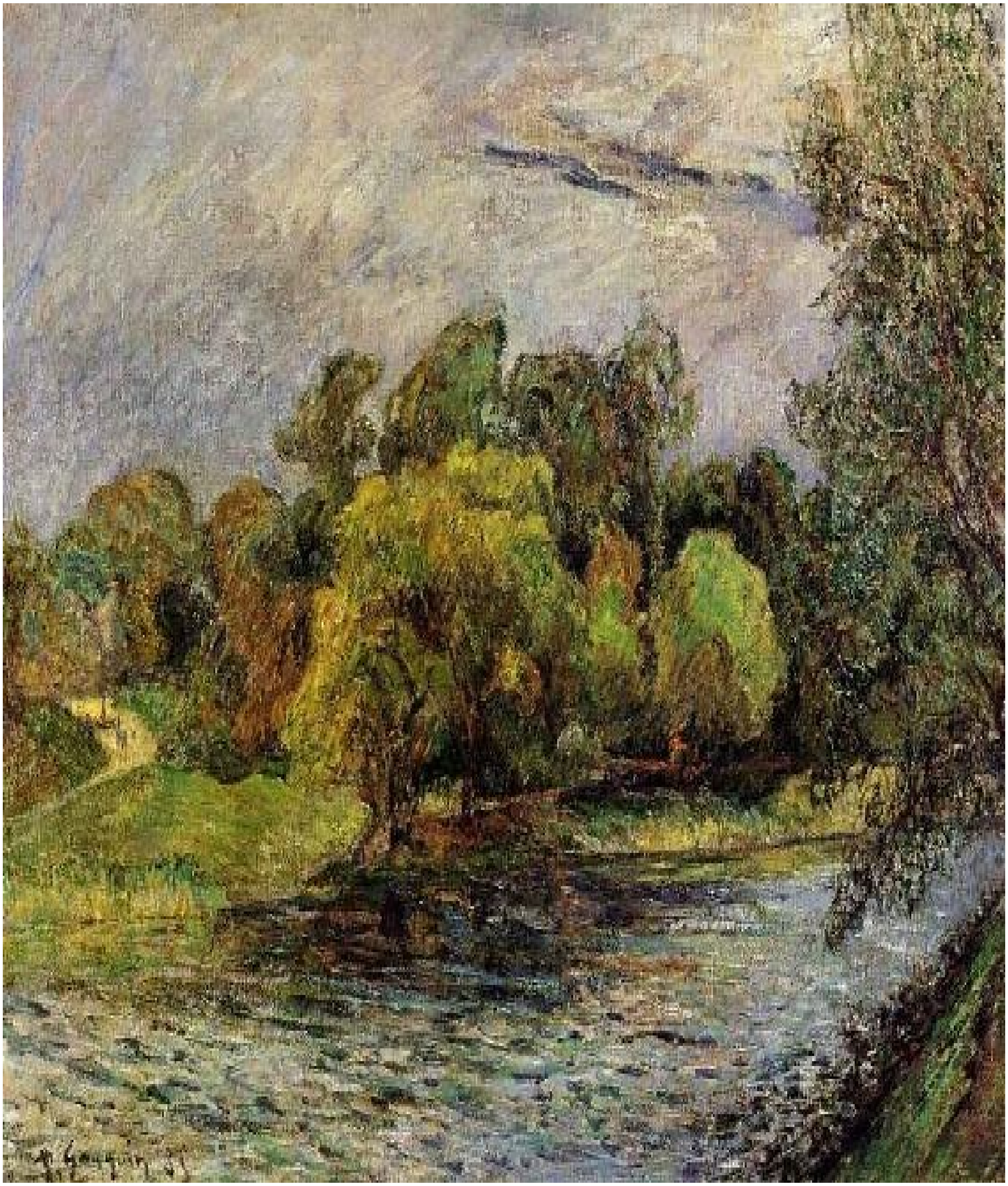


Lilac Bouquet

1885
Private collection
Oil on canvas

Ostervold Park, Copenhagen

1885
Kelvingrove Art Gallery and Museum, Glasgow
Oil on canvas

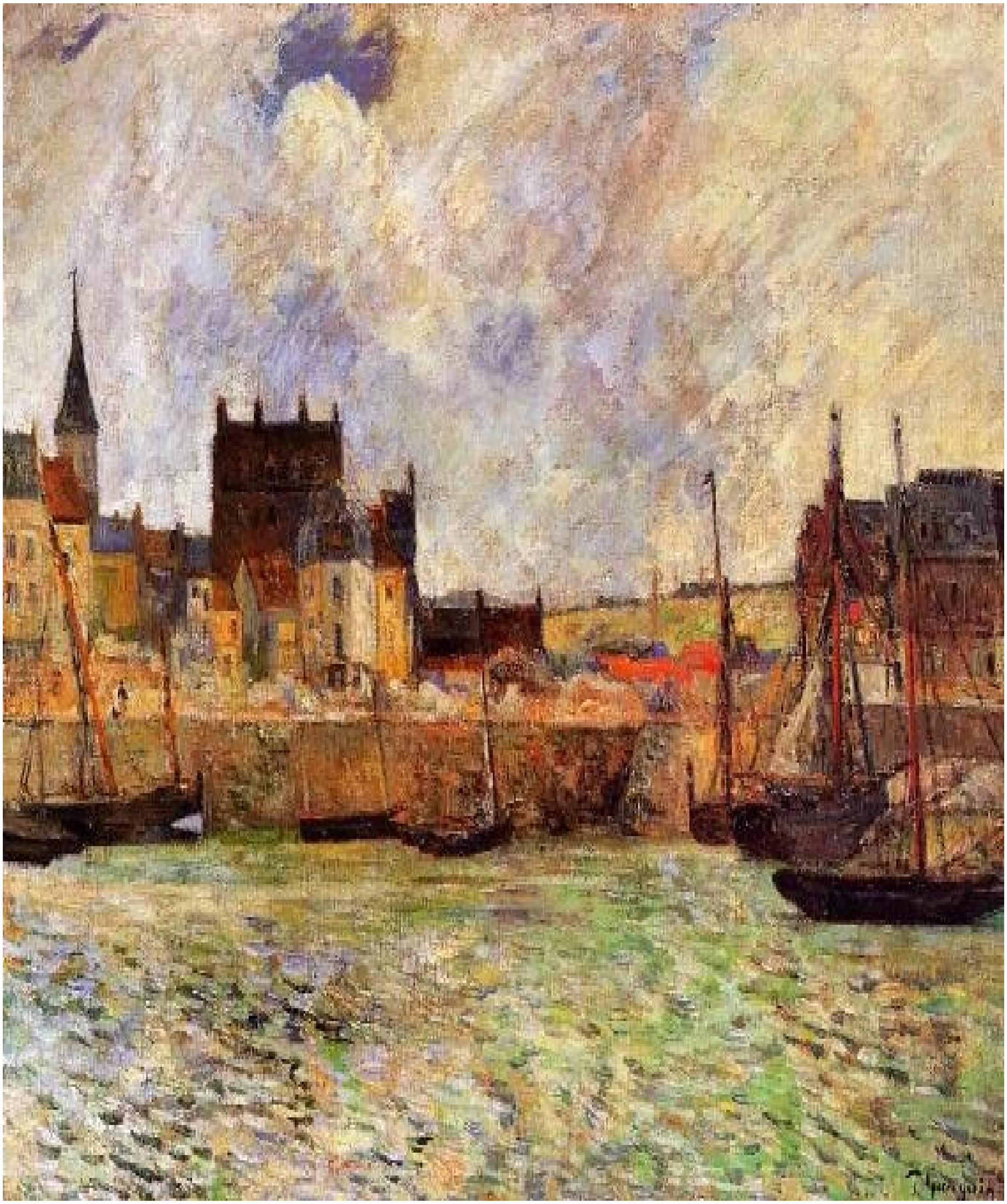

P. Gauguin 87

Pere Jean’s Path

1885
Museum of Mohamed Mahmoud Khalil and His Wife
Oil on canvas

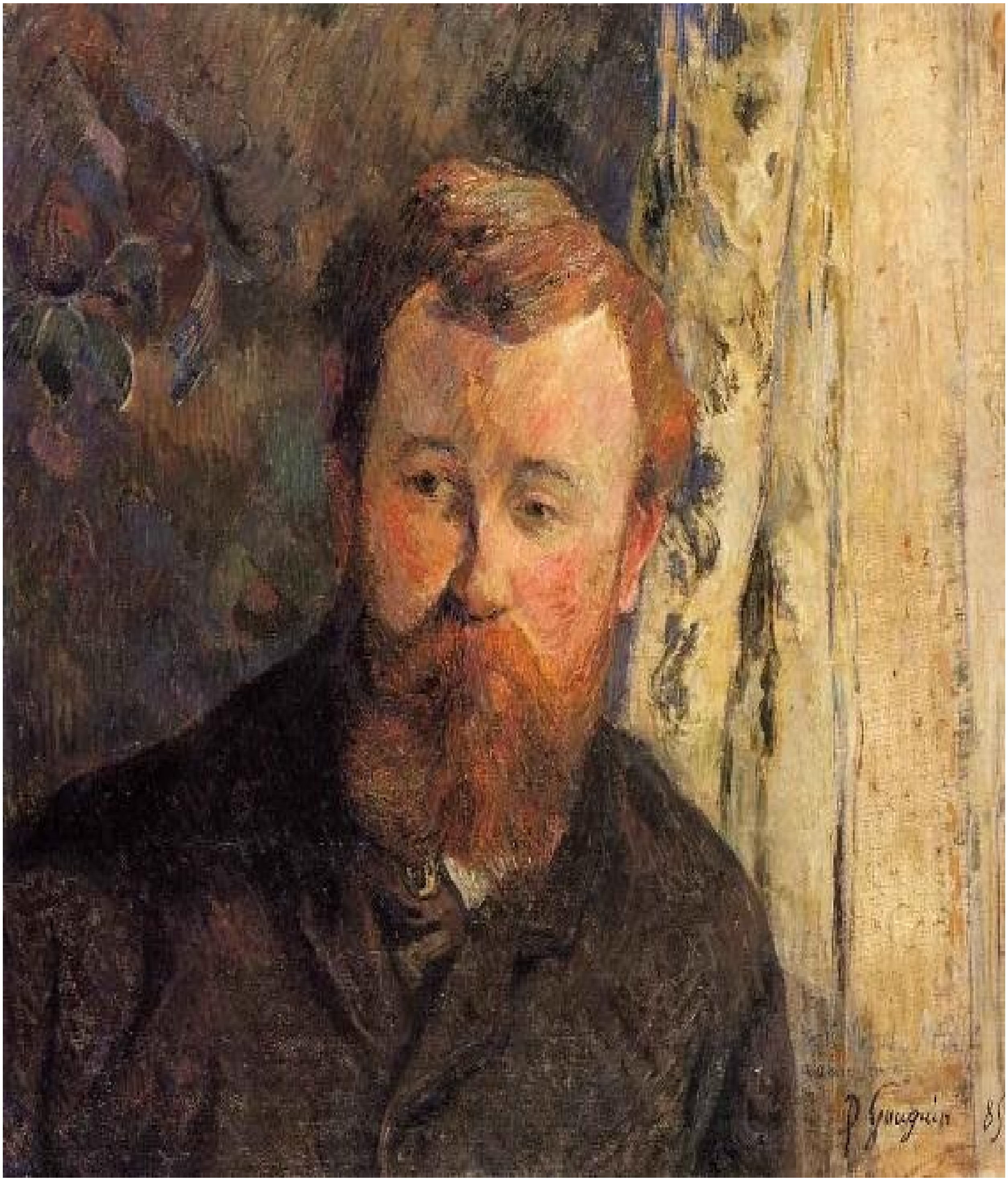
The Port, Dieppe

1885
Manchester Art Gallery
Oil on canvas


P Gauguin

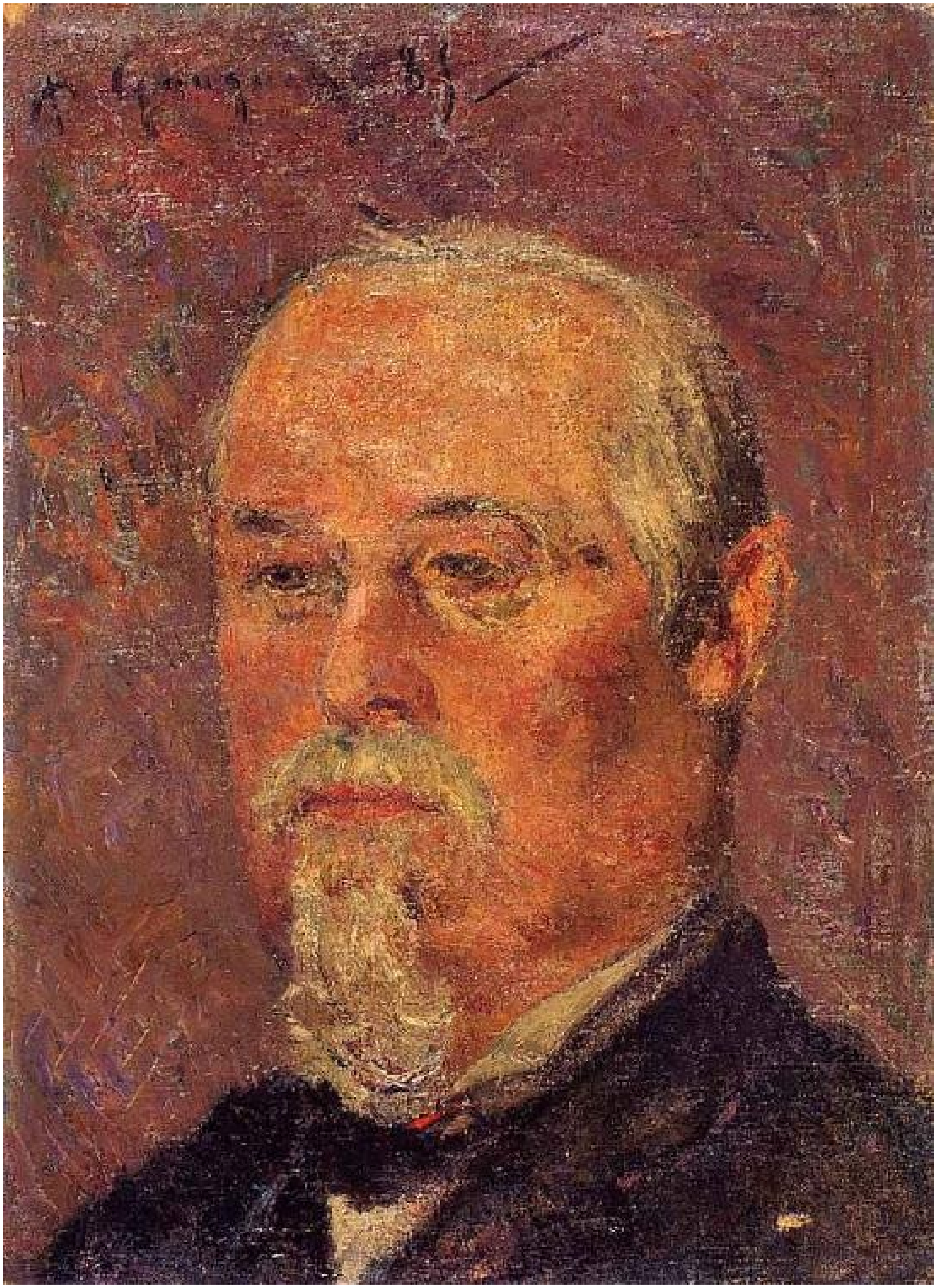
Portrait of Achille Granchi-Taylor

1885
Kunstmuseum Bern
Oil on canvas


P Gauguin 85

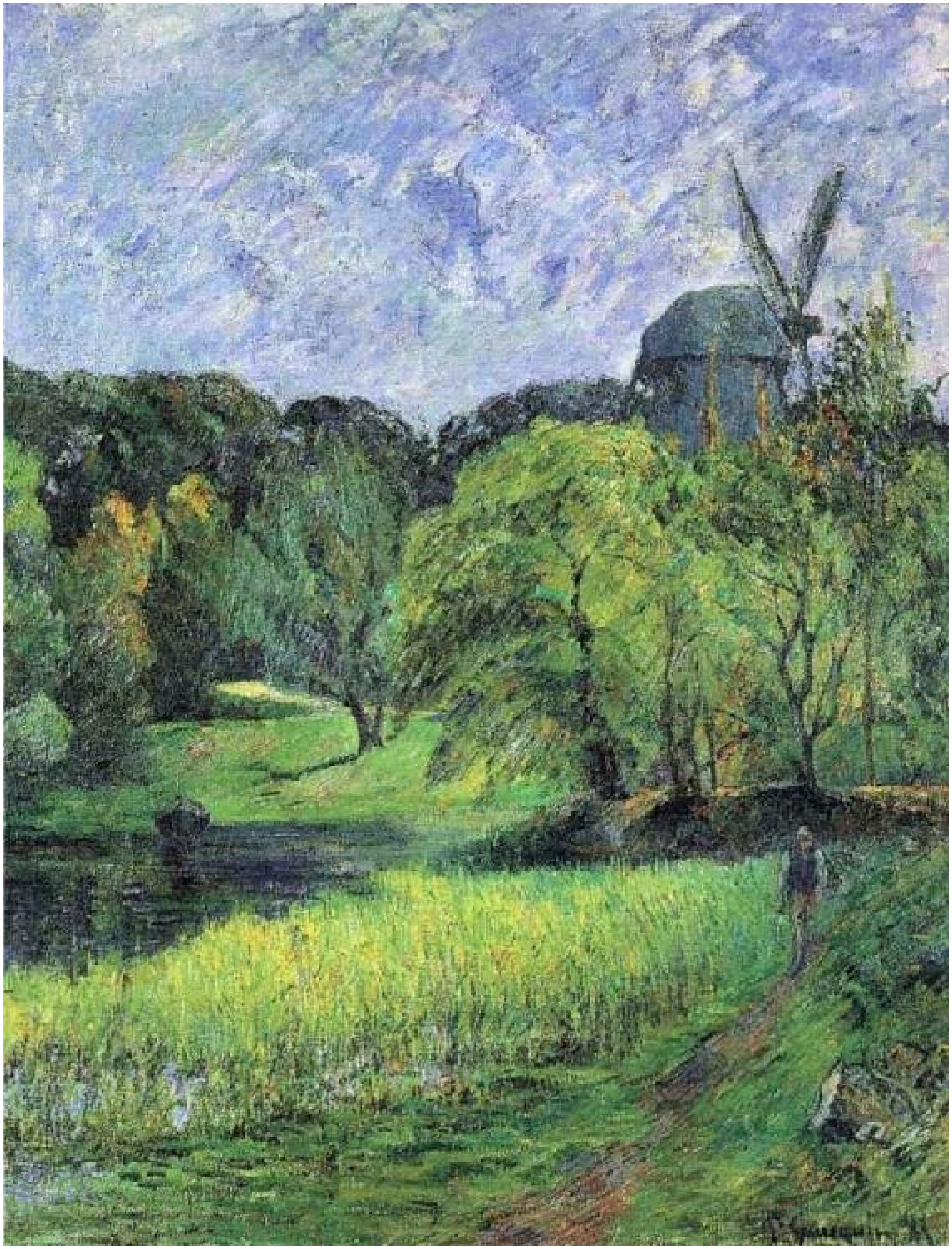
Portrait of Philibert Favre

1885
Private collection
Oil on canvas



The Queen’s Mill, Østervold

1885
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



Red Roof by the Water

1885
Private collection
Oil on canvas

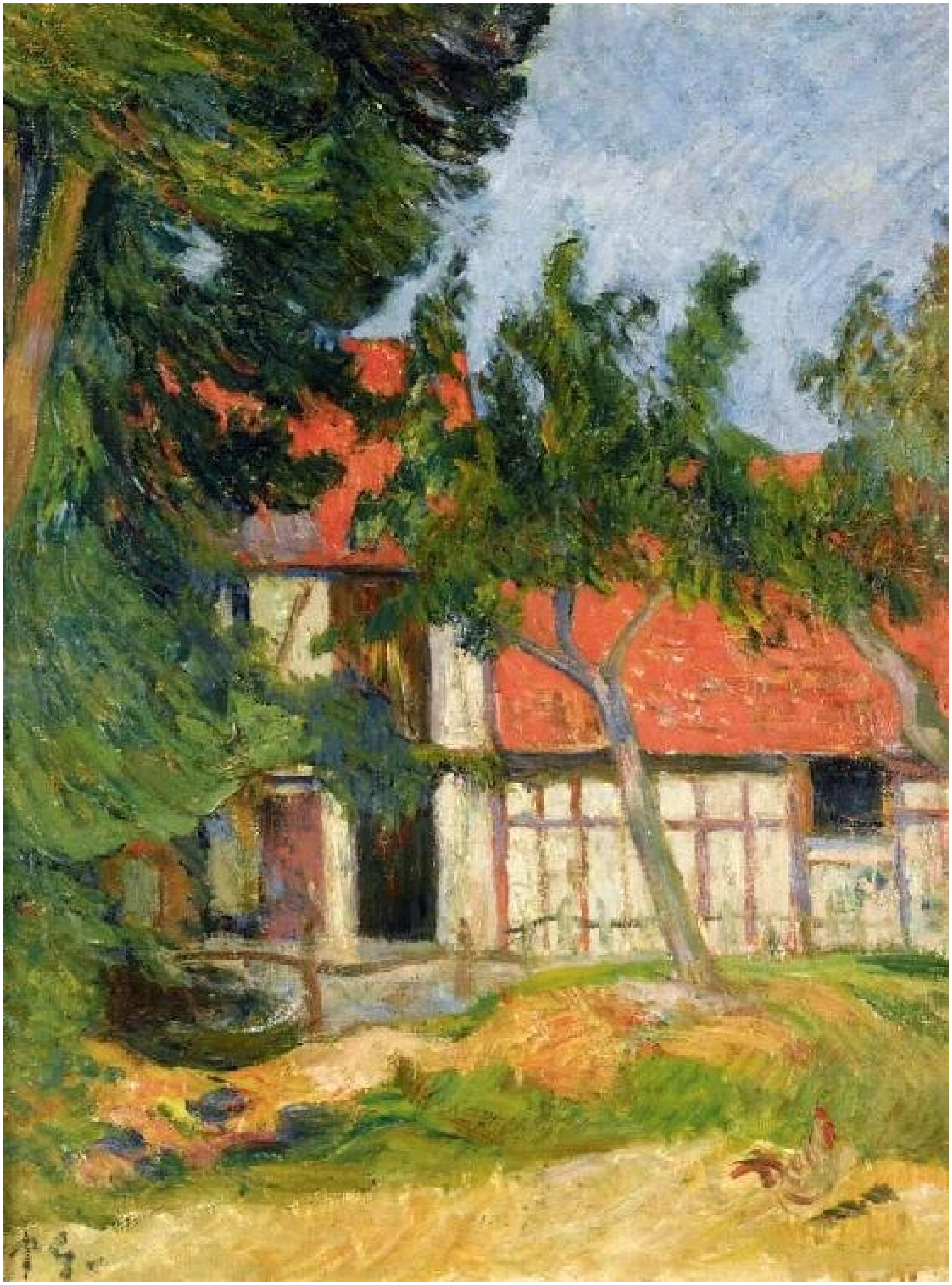
85 P Gauguin

Skaters in Fredericksberg Park

1884-1885
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas

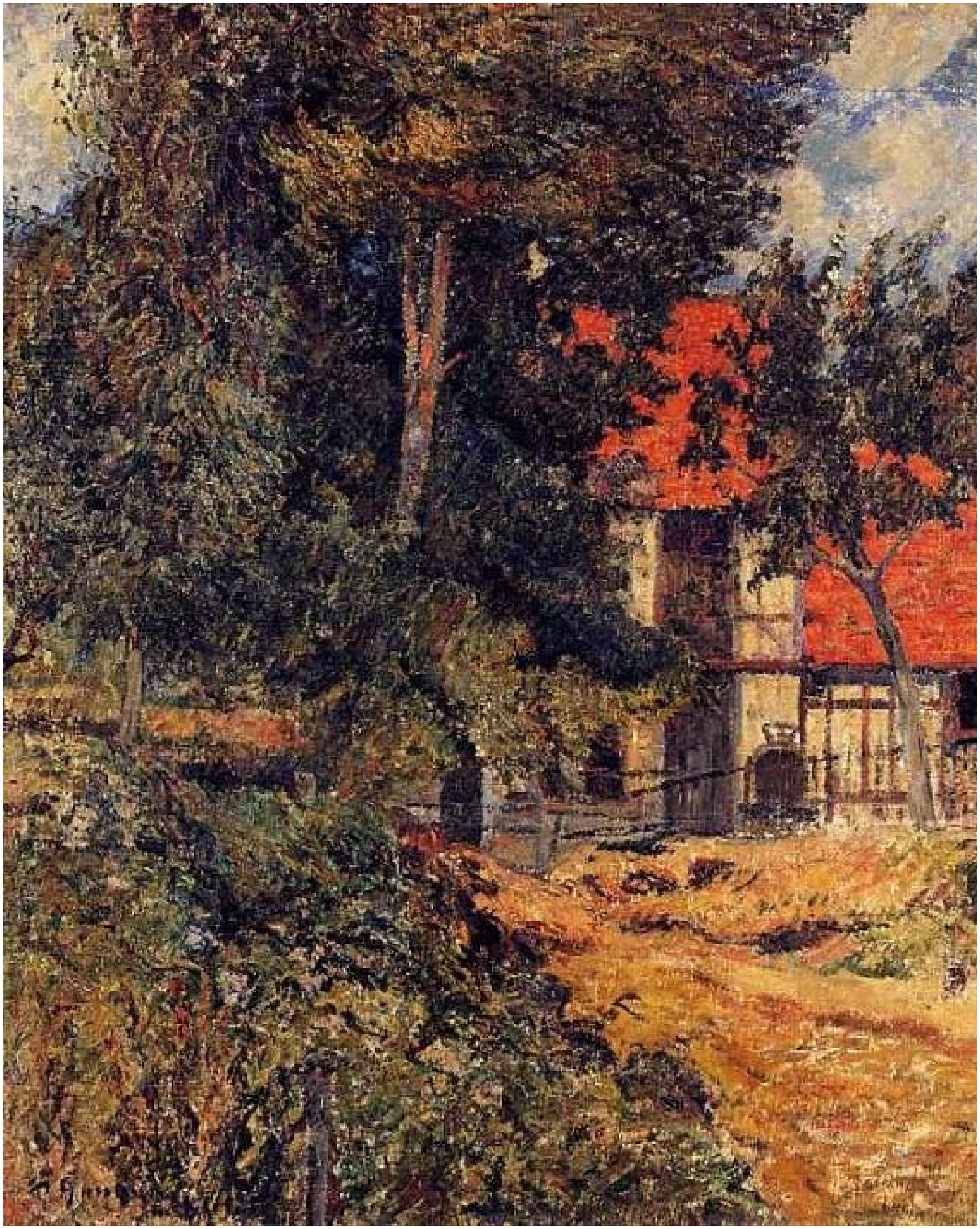
Stable near Dieppe

1885
Private collection
Oil on canvas



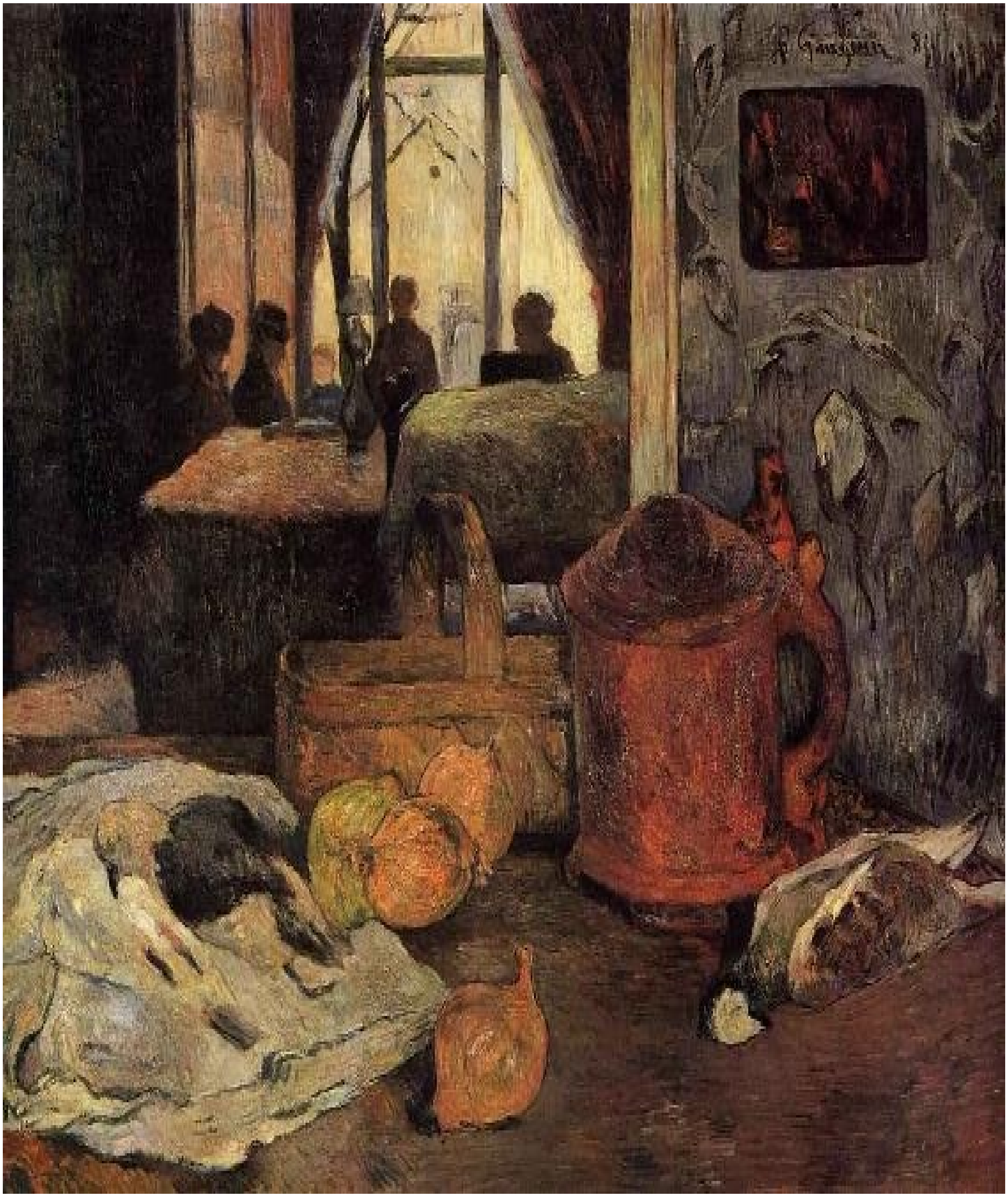
Stable near Dieppe

1885
Private collection
Oil on canvas



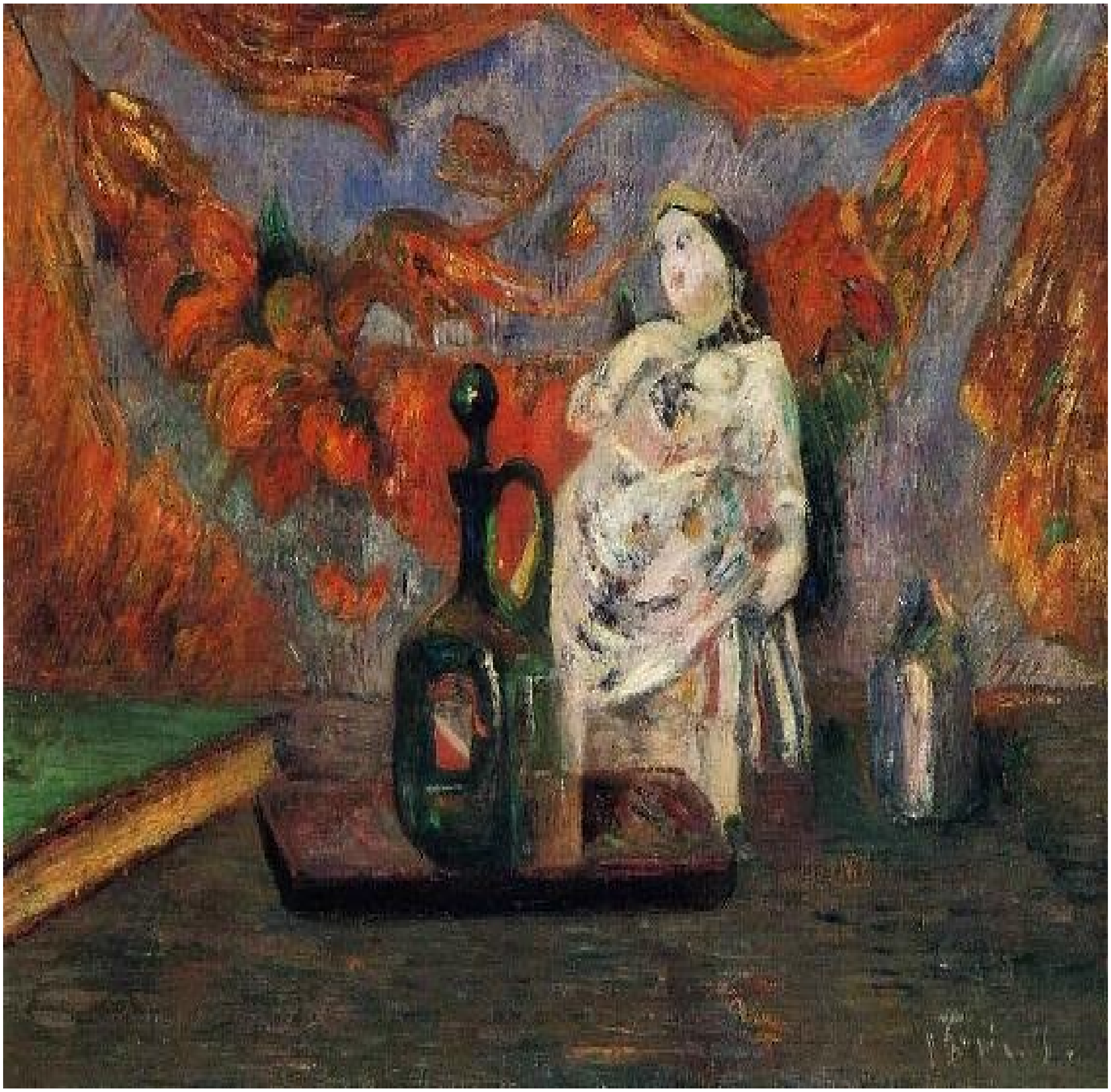
Still Life in an Interior, Copenhagen

1885
Private collection
Oil on canvas


P. Gauguin 81

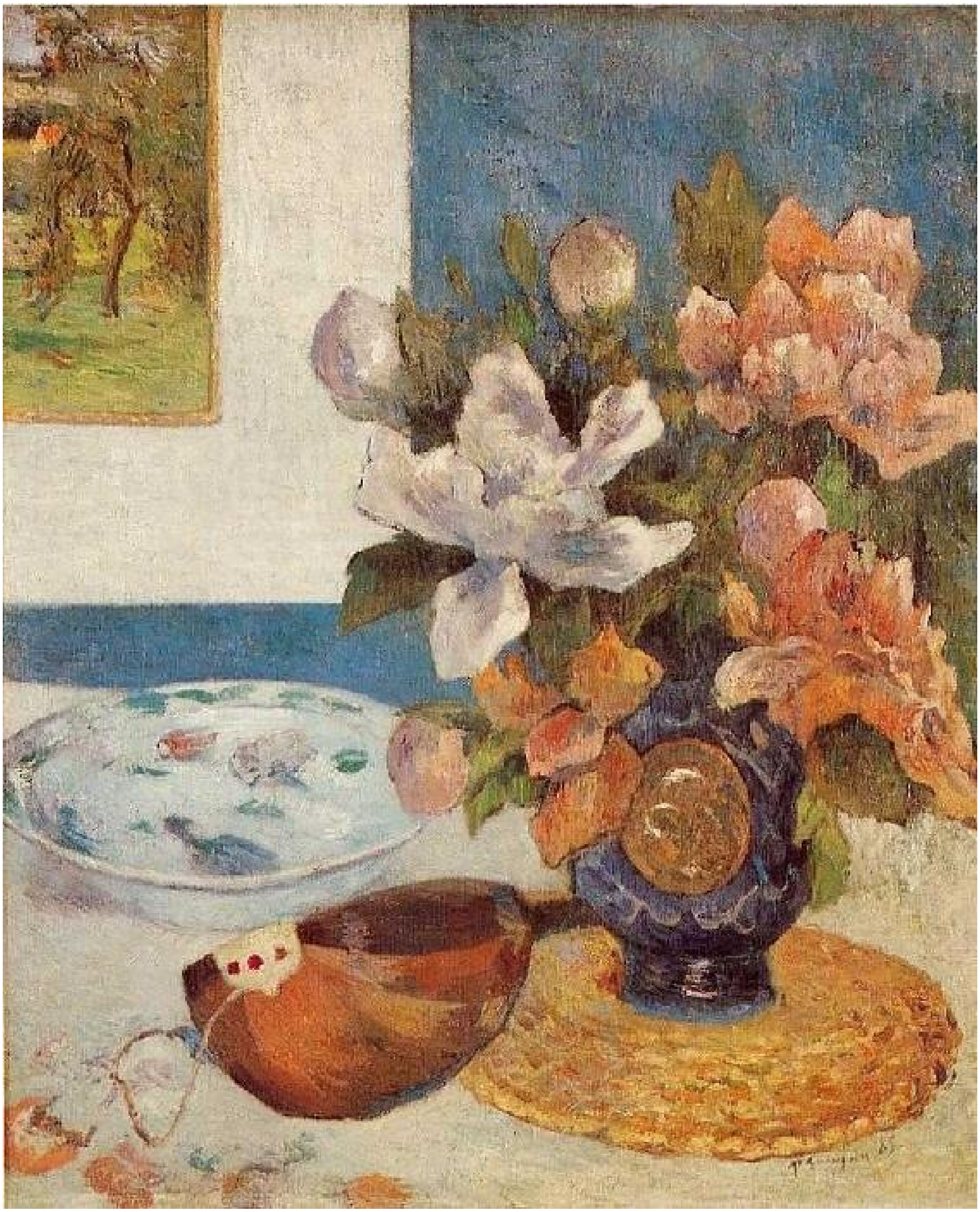
Still Life with Carafe and Ceramic Figure

1885
Private collection
Oil on canvas



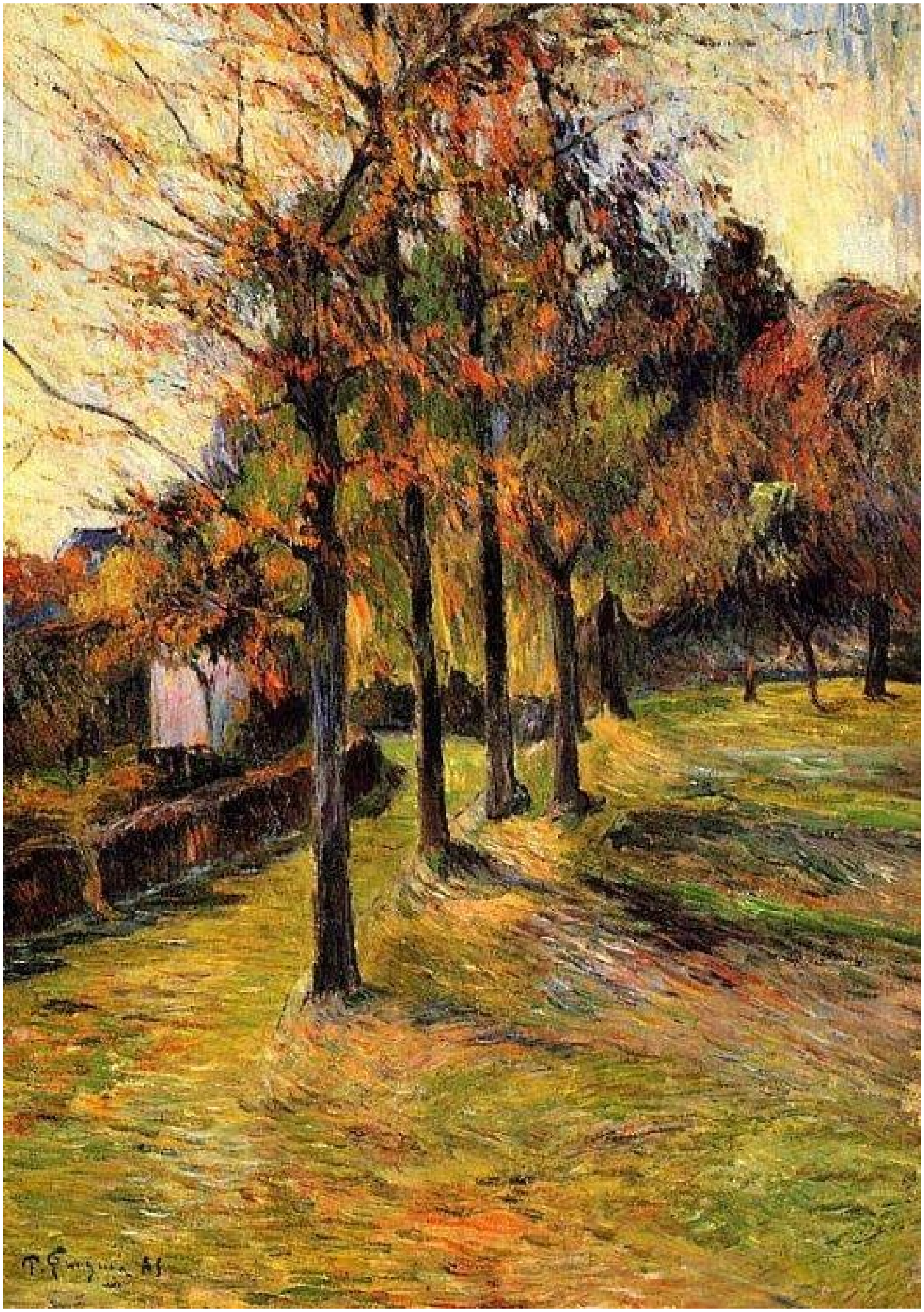
Still Life with Chinese Peonies and Mandolin

1885
Musée d’Orsay
Oil on canvas



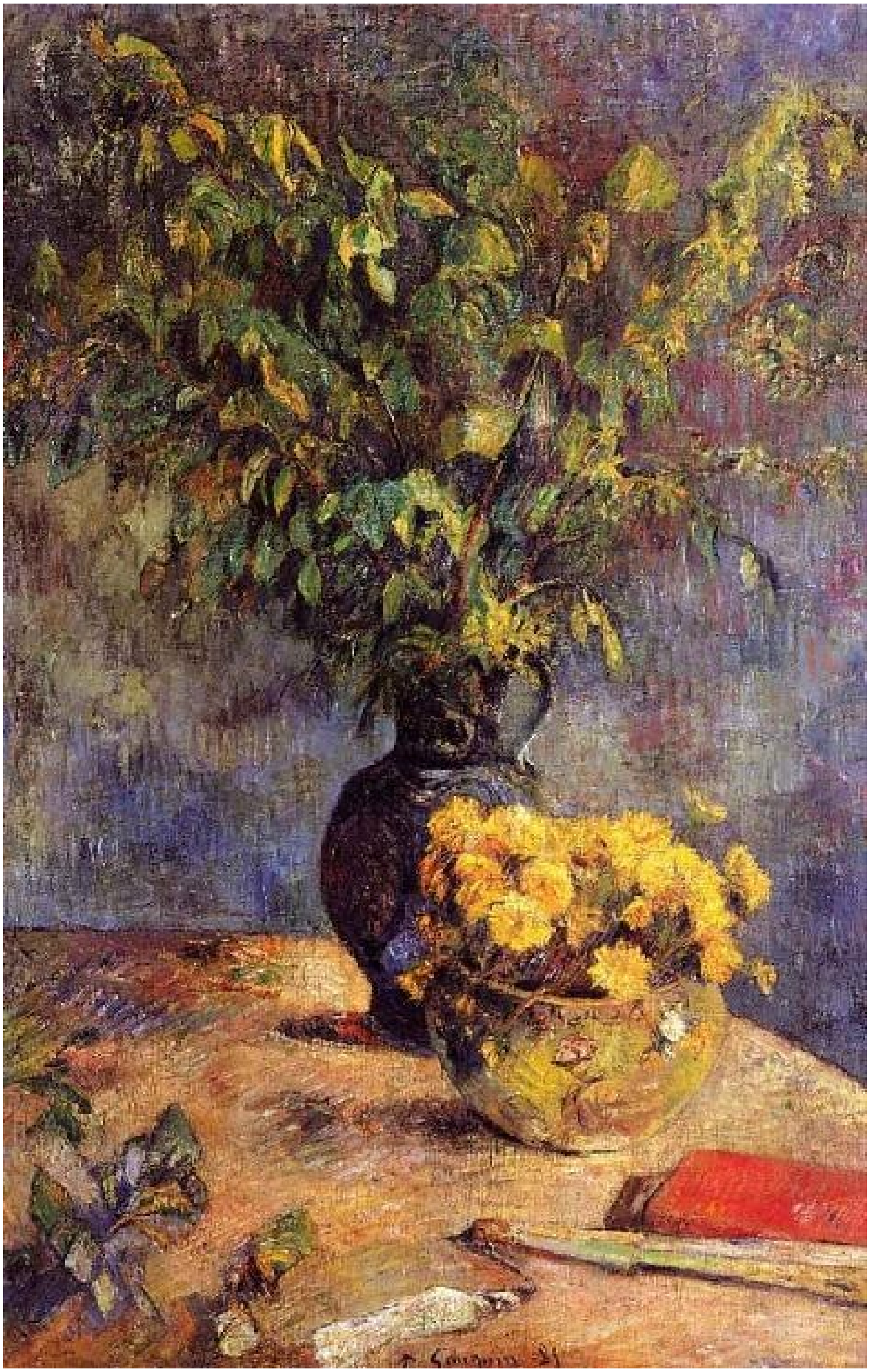
Tree Lined Road, Rouen

1885
Private collection
Oil on canvas


P. Gauguin 81

Two Vases of Flowers and a Fan

1885
Private collection
Oil on canvas

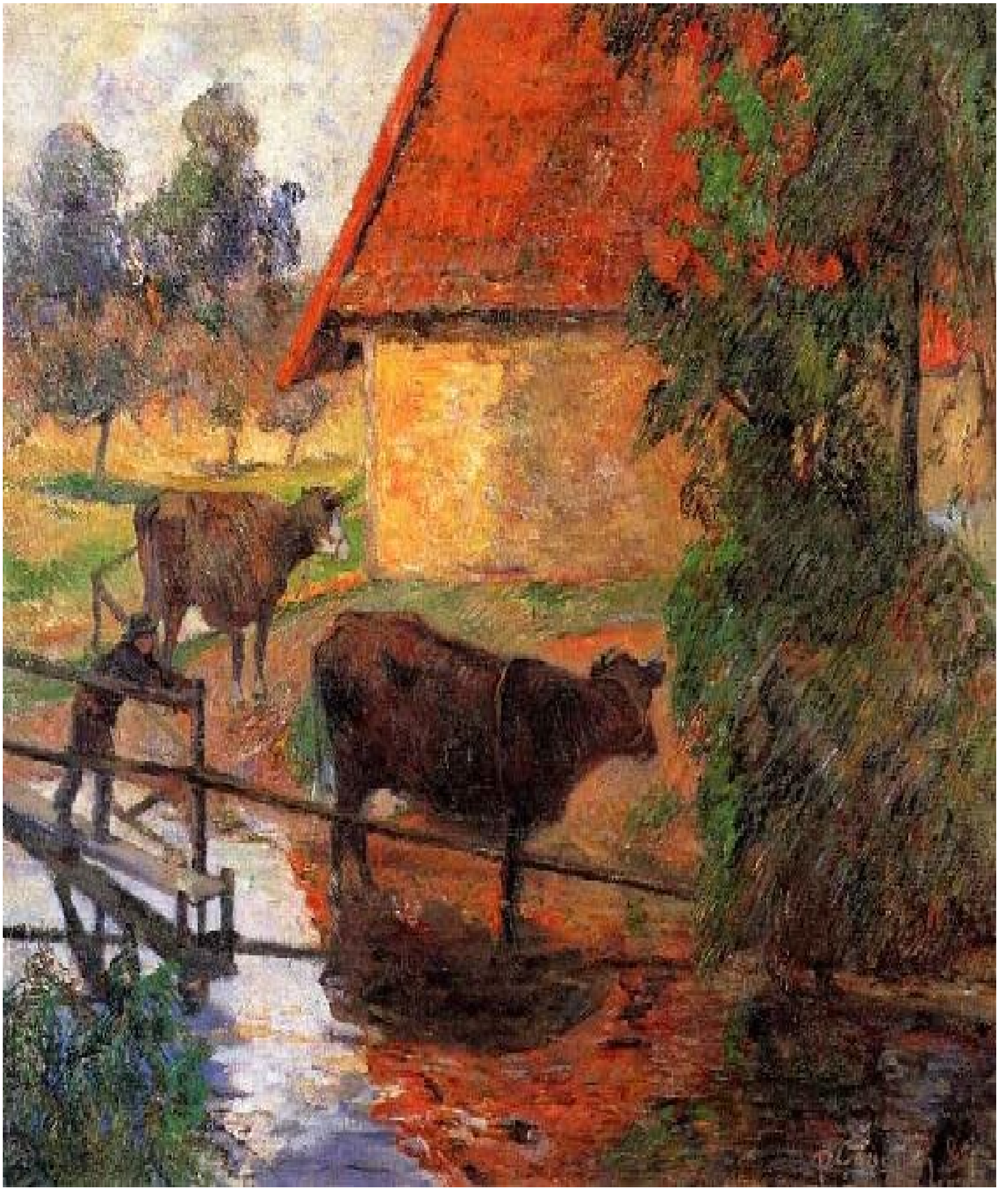

P. Gauguin 84

Watering Place

1885
Private collection
Oil on canvas

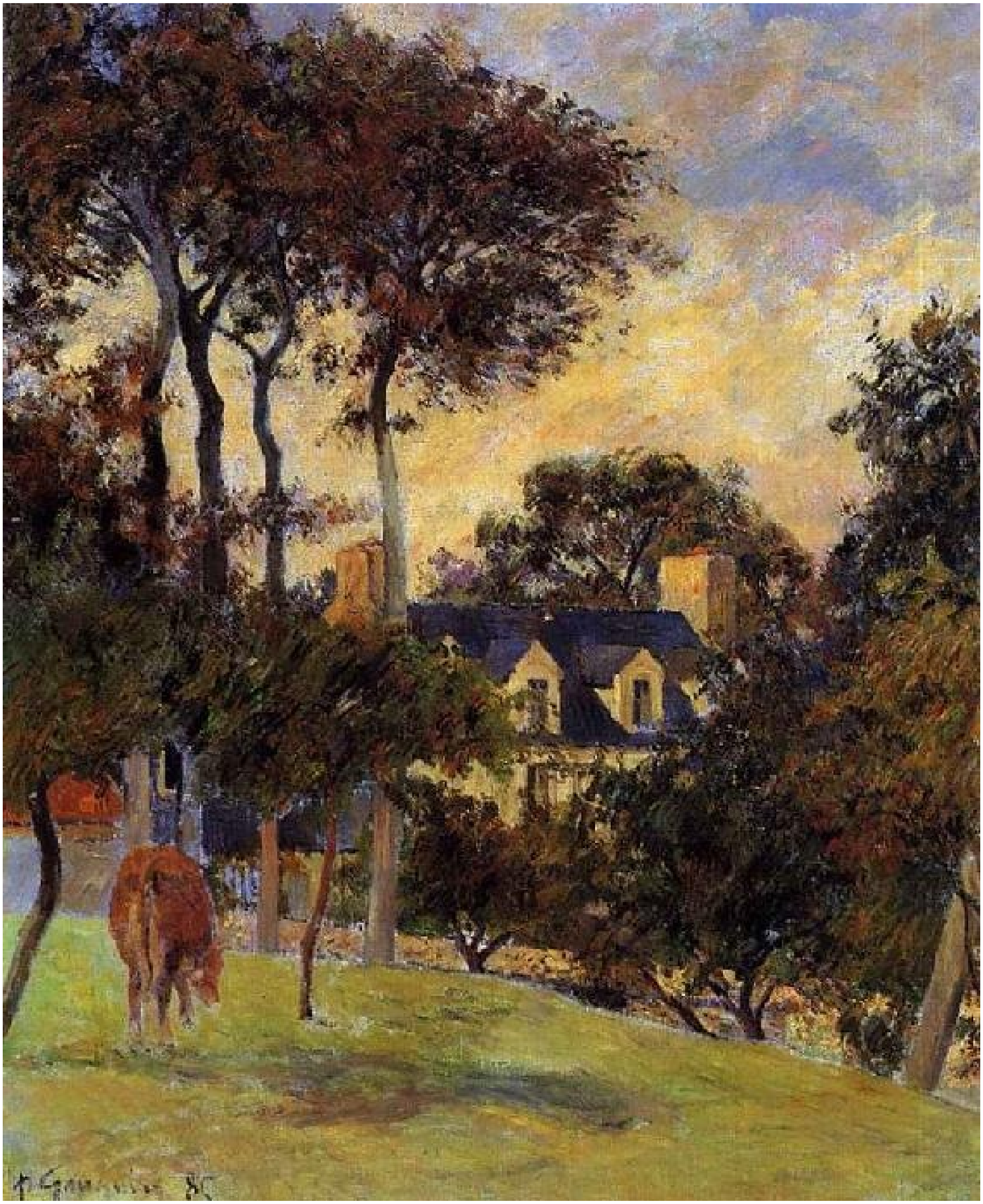
Watering Place

1885
Private collection
Oil on canvas



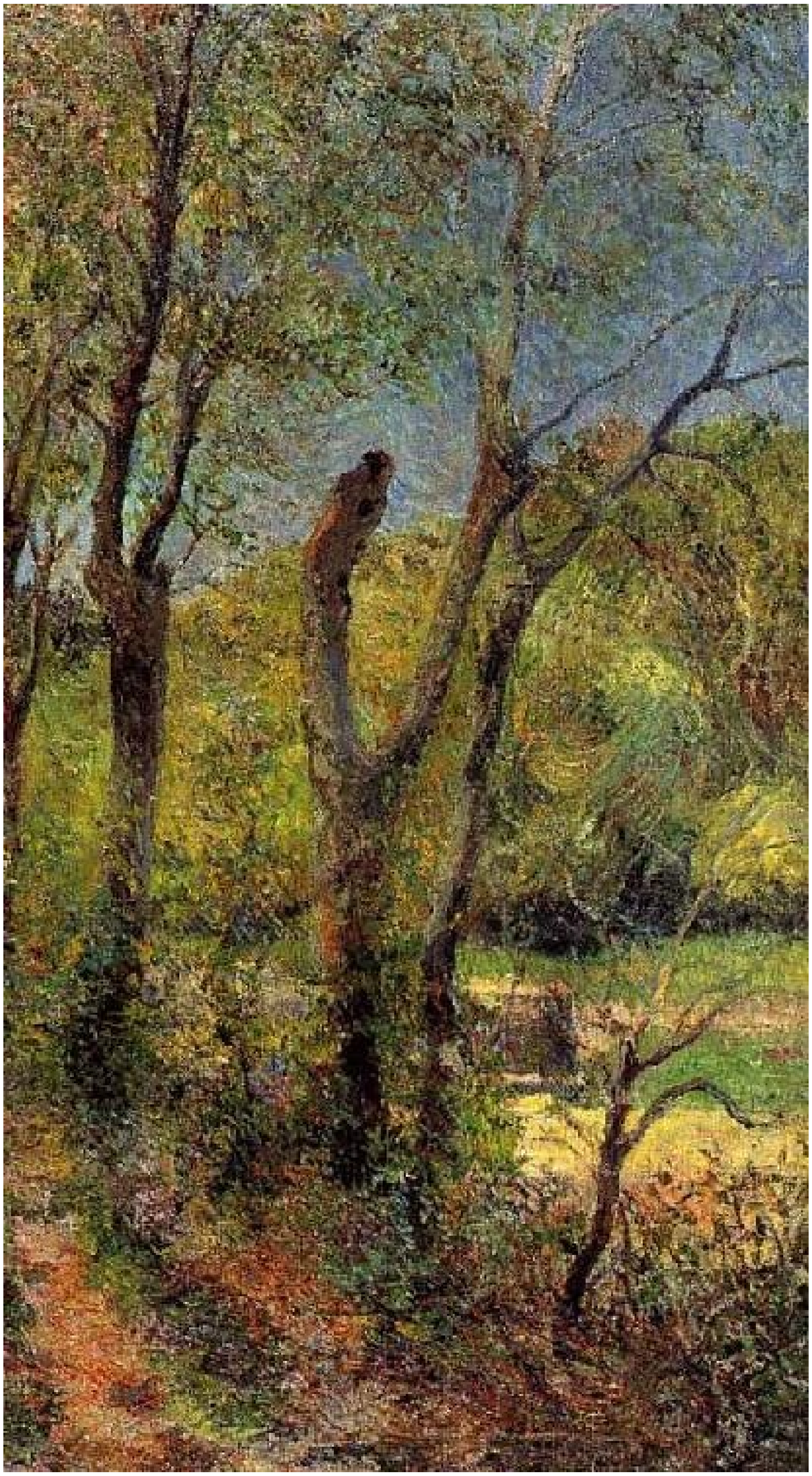
White House

1885
Private collection
Oil on canvas



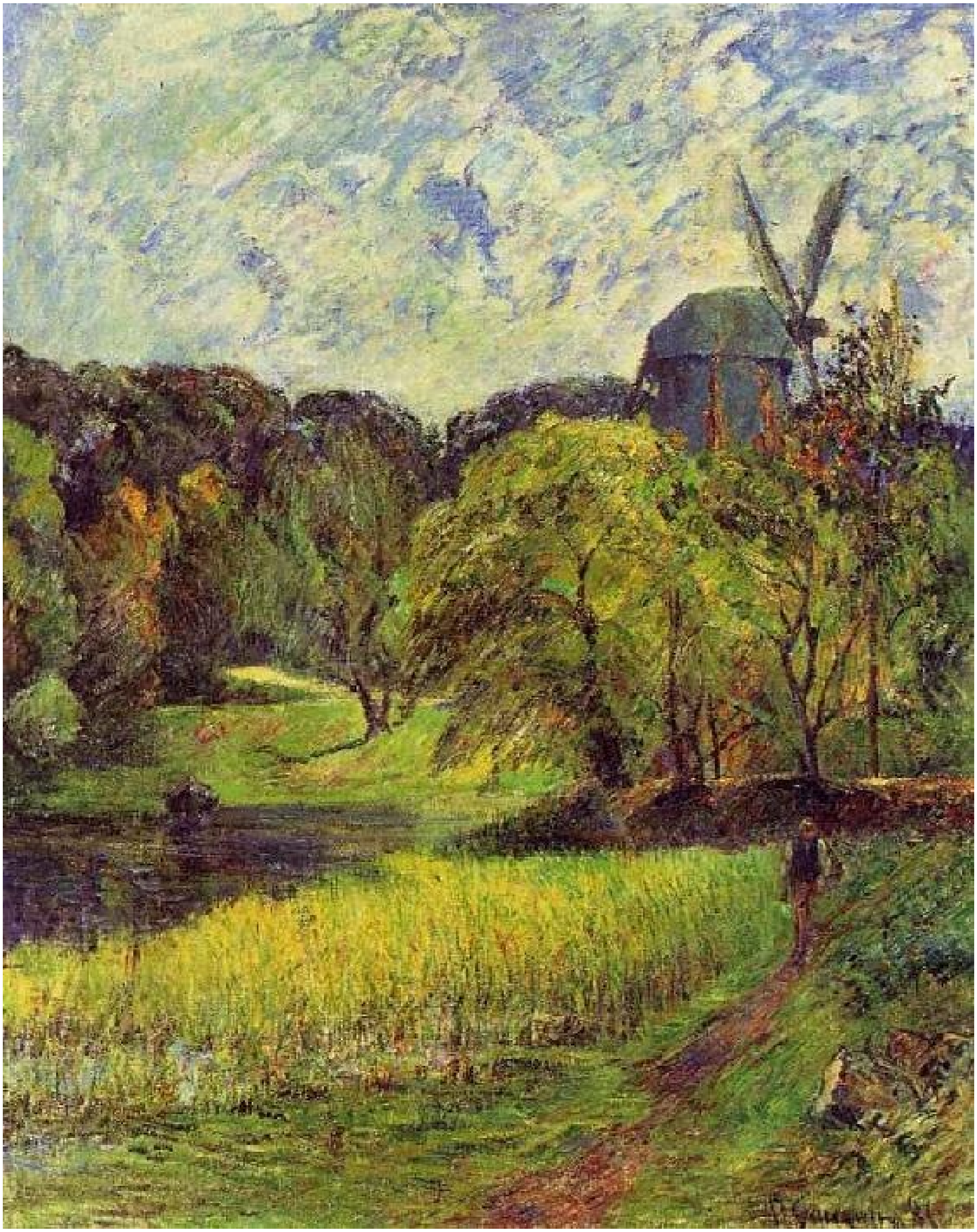
Willows

1885
Private collection
Oil on canvas



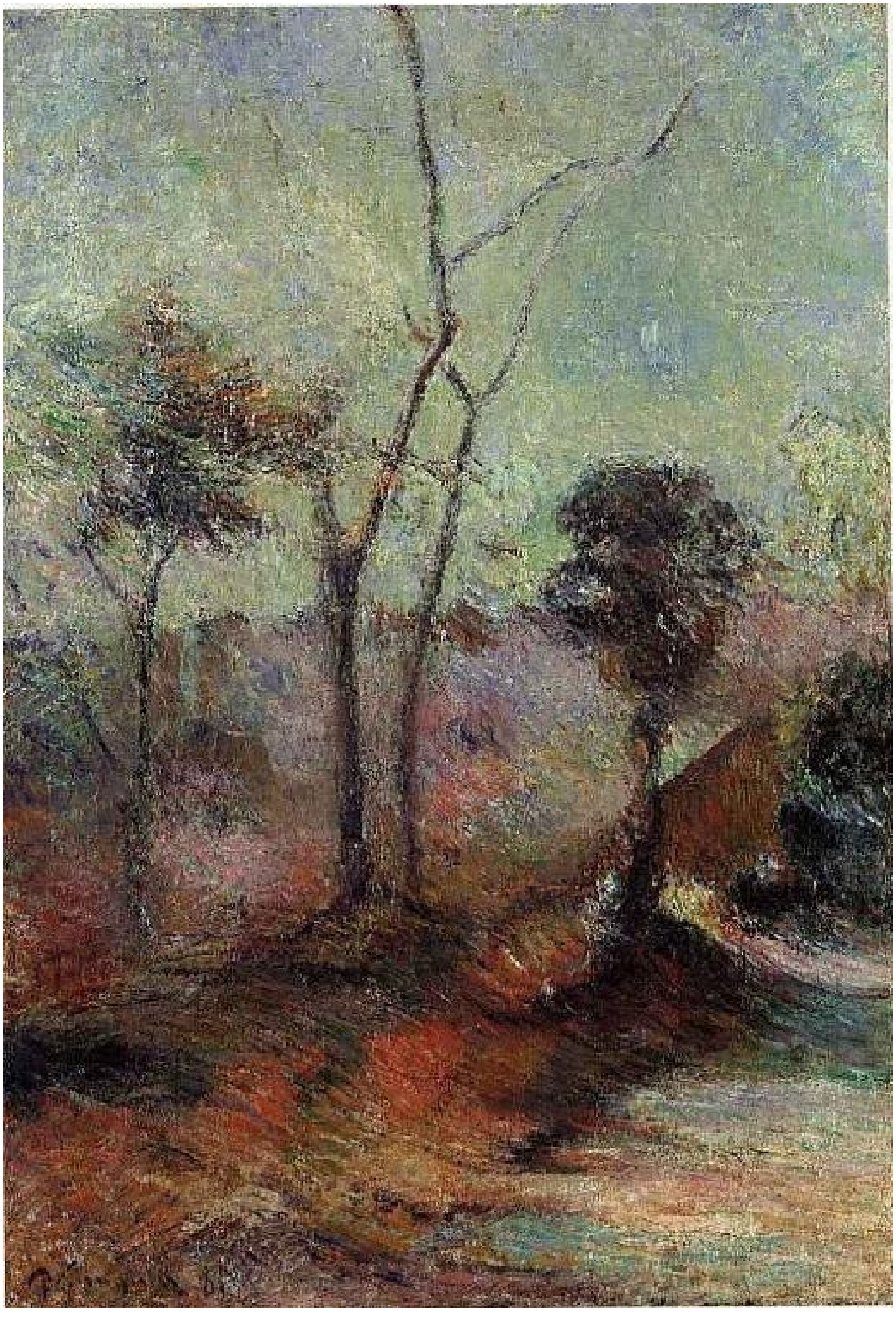
Windmil, Ostervold Park

1885
Ny Carlsberg Glyptotek - Copenhagen
Oil on canvas



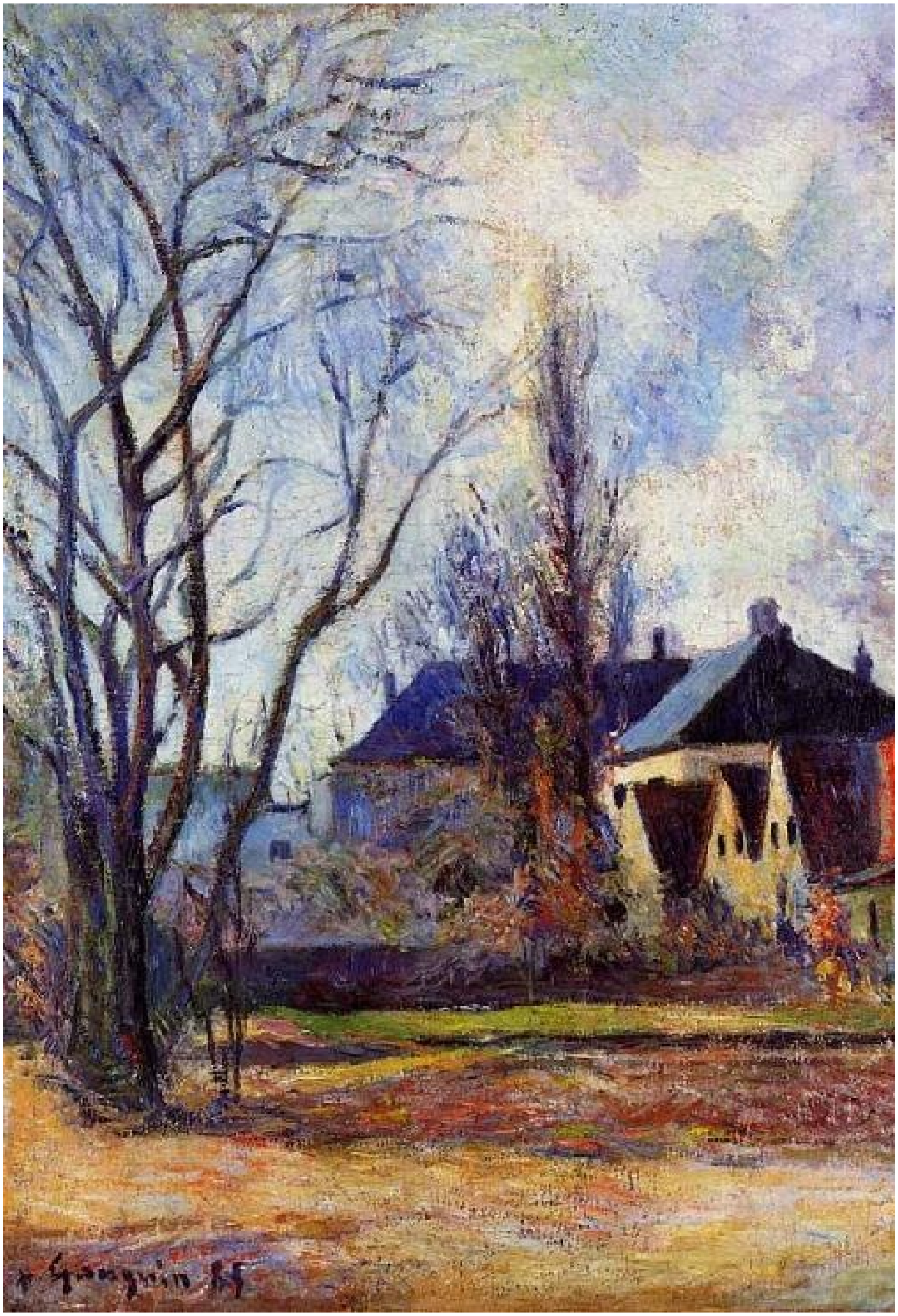
Winter Landscape

1885
Private collection
Oil on canvas



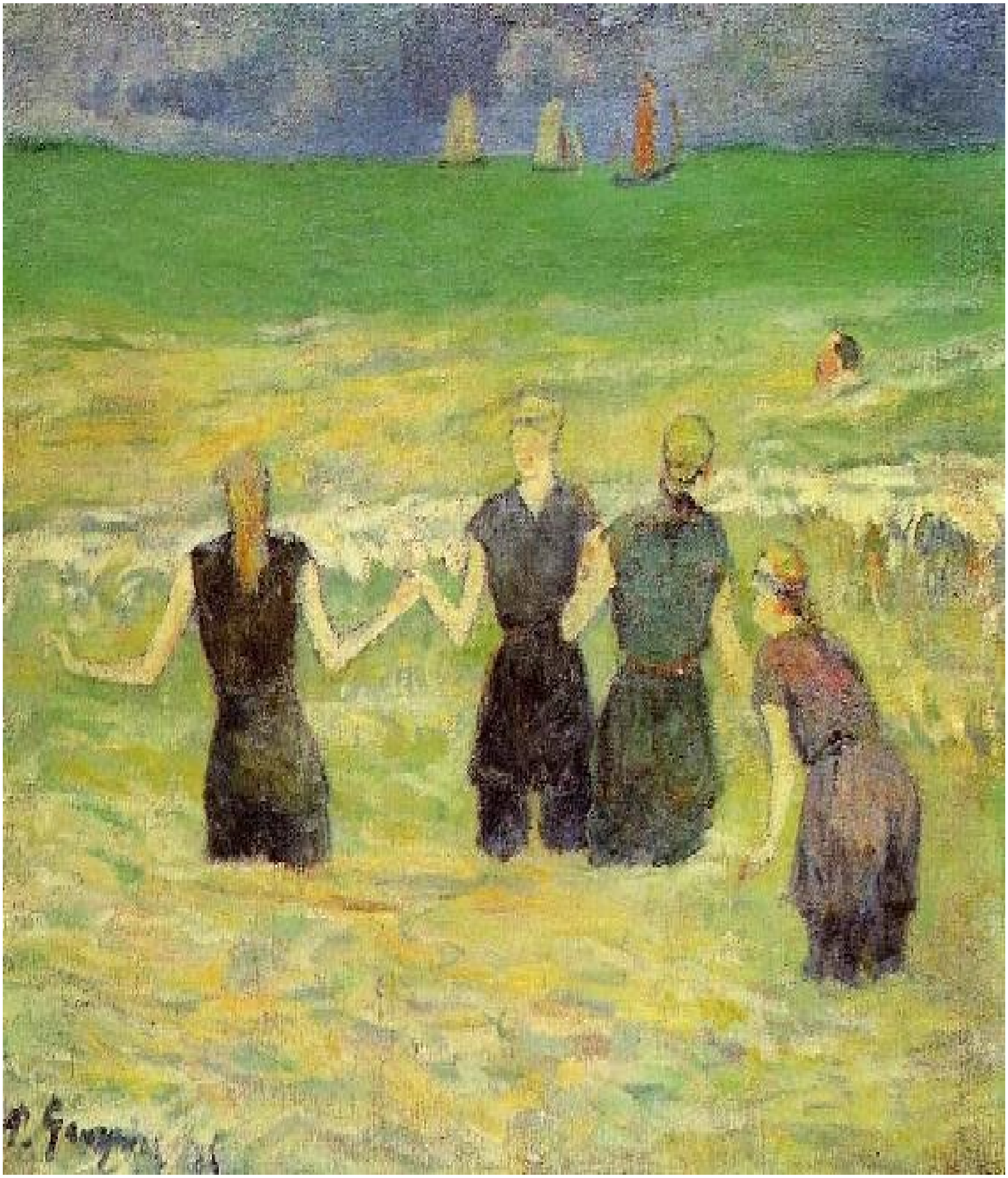
Winter’s End

1885
Private collection
Oil on canvas


P Gauguin 85

Women Bathing, Dieppe

1885
National Museum of Western Art, Tokyo
Oil on canvas

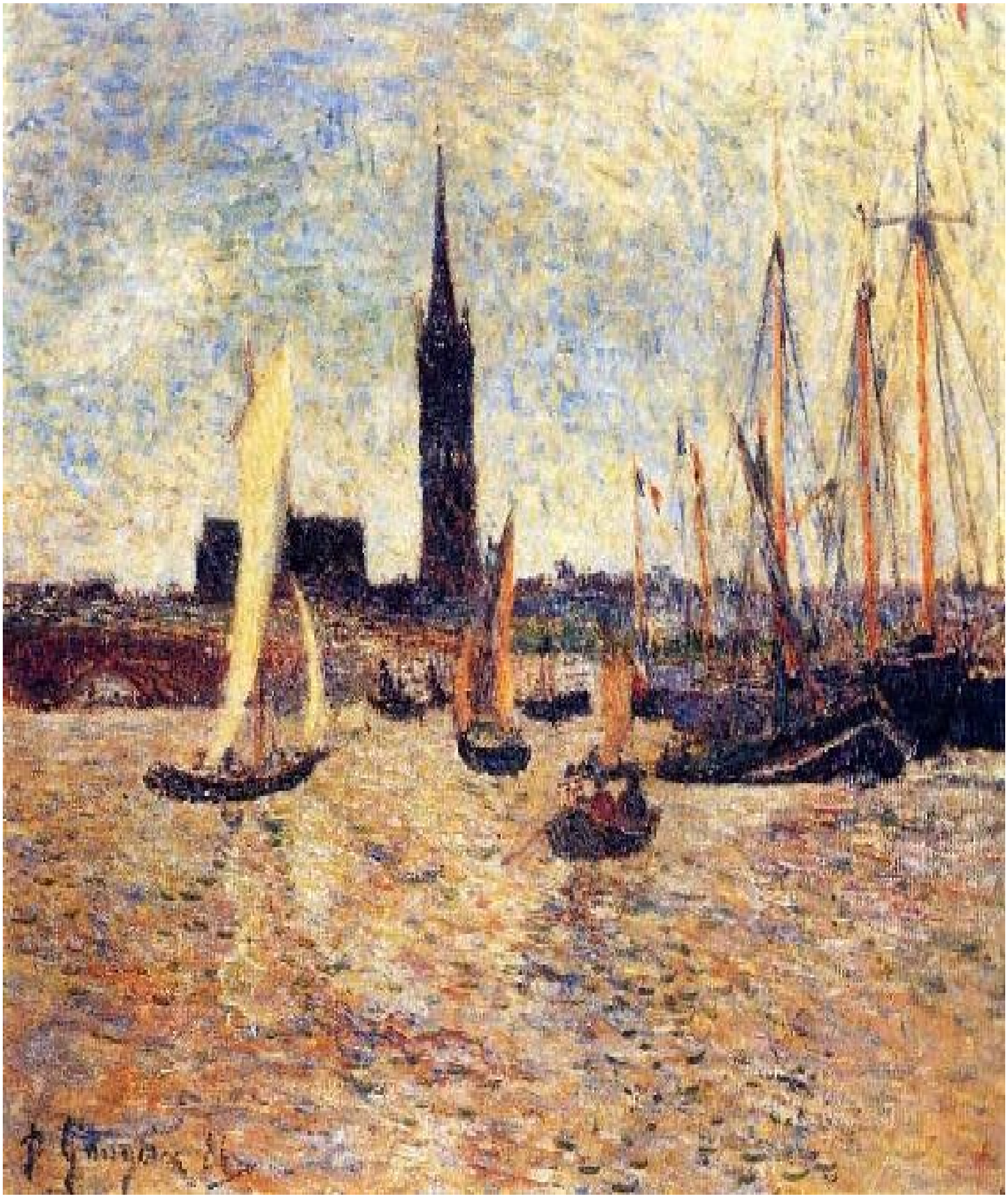

P. Gauguin 86

Bathing Place, Pont-Aven Port

1886
Dixon Gallery and Gardens, Memphis, TN
Oil on canvas

Bordeaux Harbor

1886
Private collection
Oil on canvas



P Gauguin 86

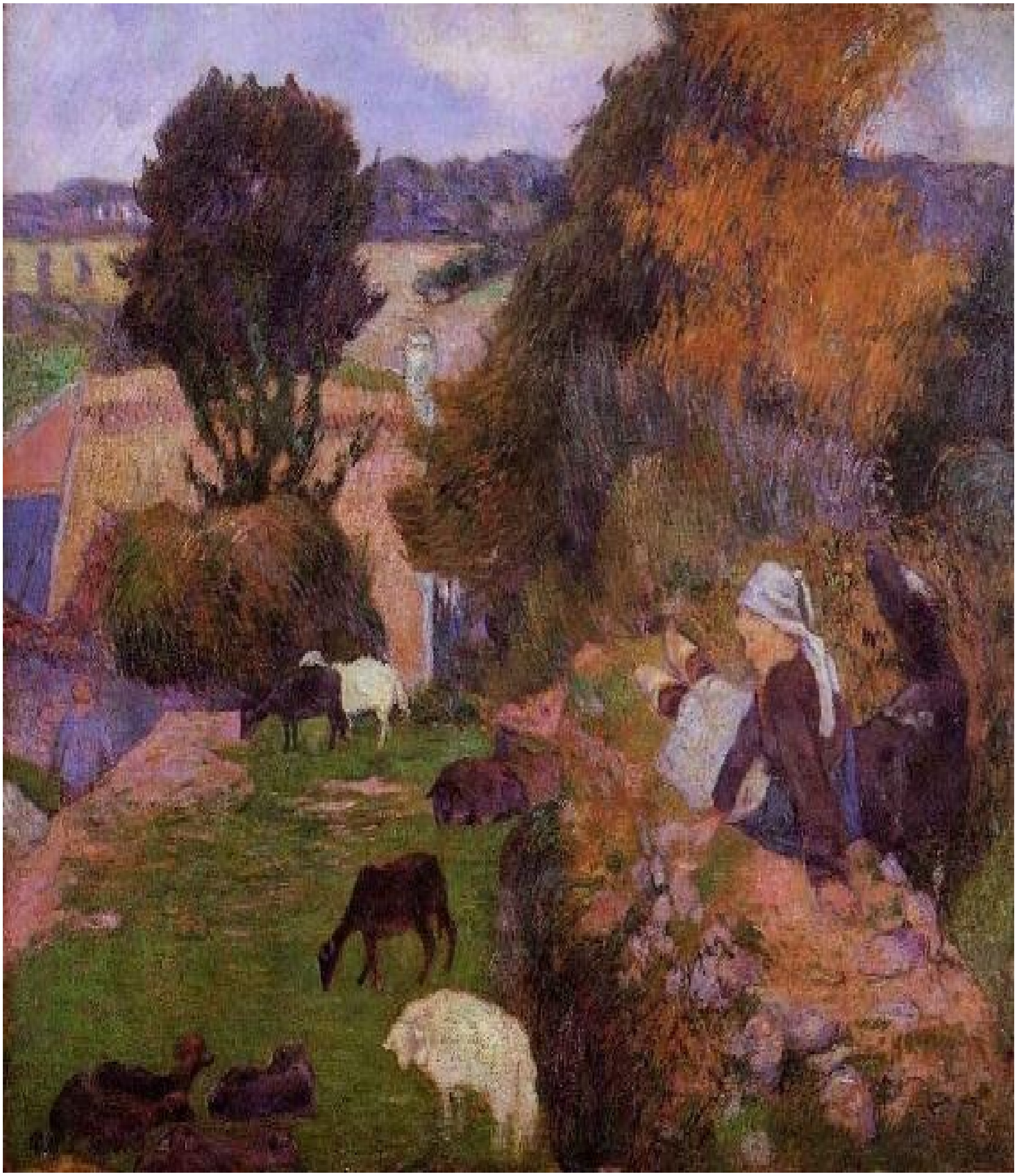
The Boss’s Daughter

1886
Musée Departemental Maurice Denis
Oil on canvas

P Gauguin
86

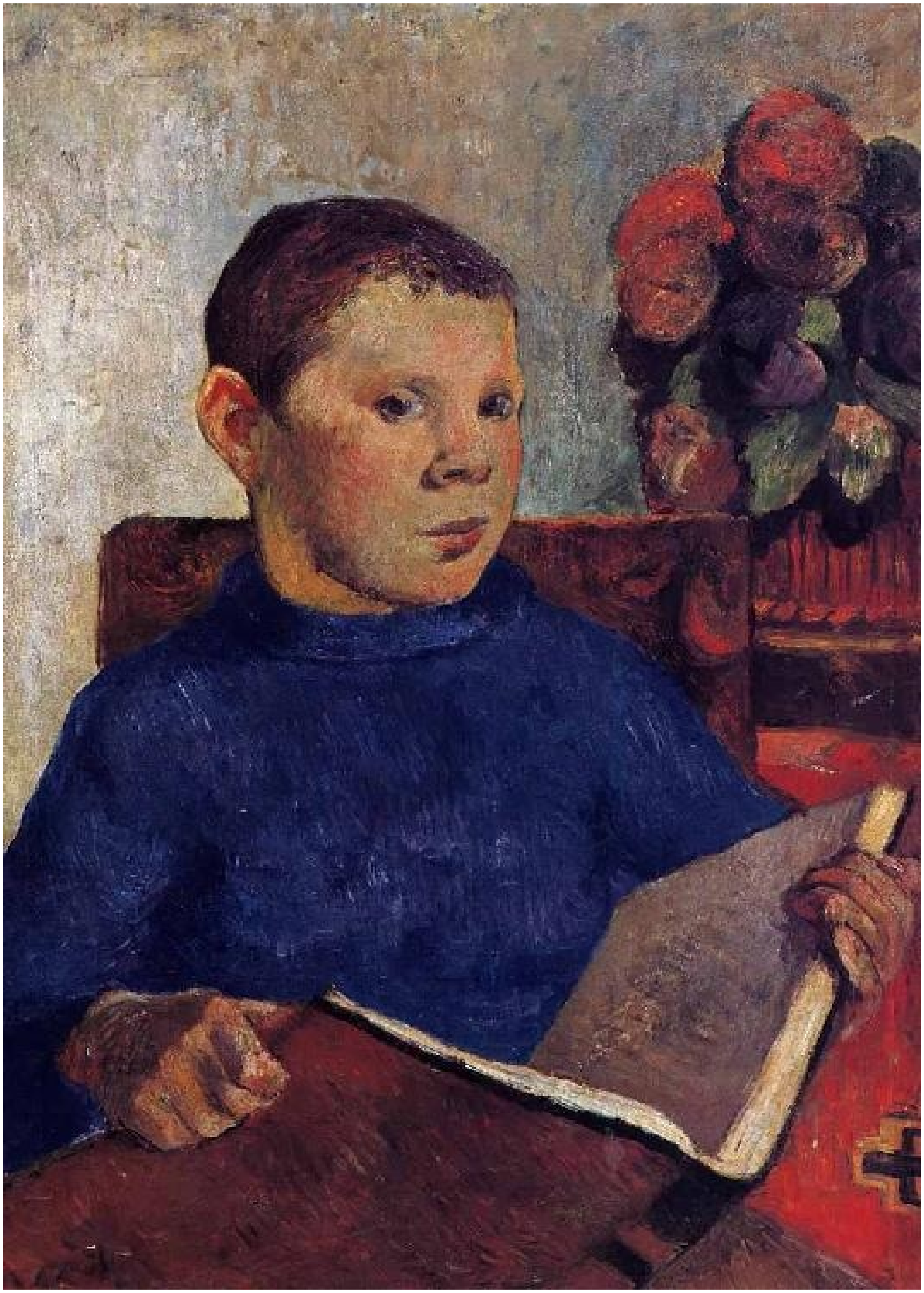
Breton Shepherdess

1886
Laing Art Gallery, Newcastle-upon-Tyne
Oil on canvas



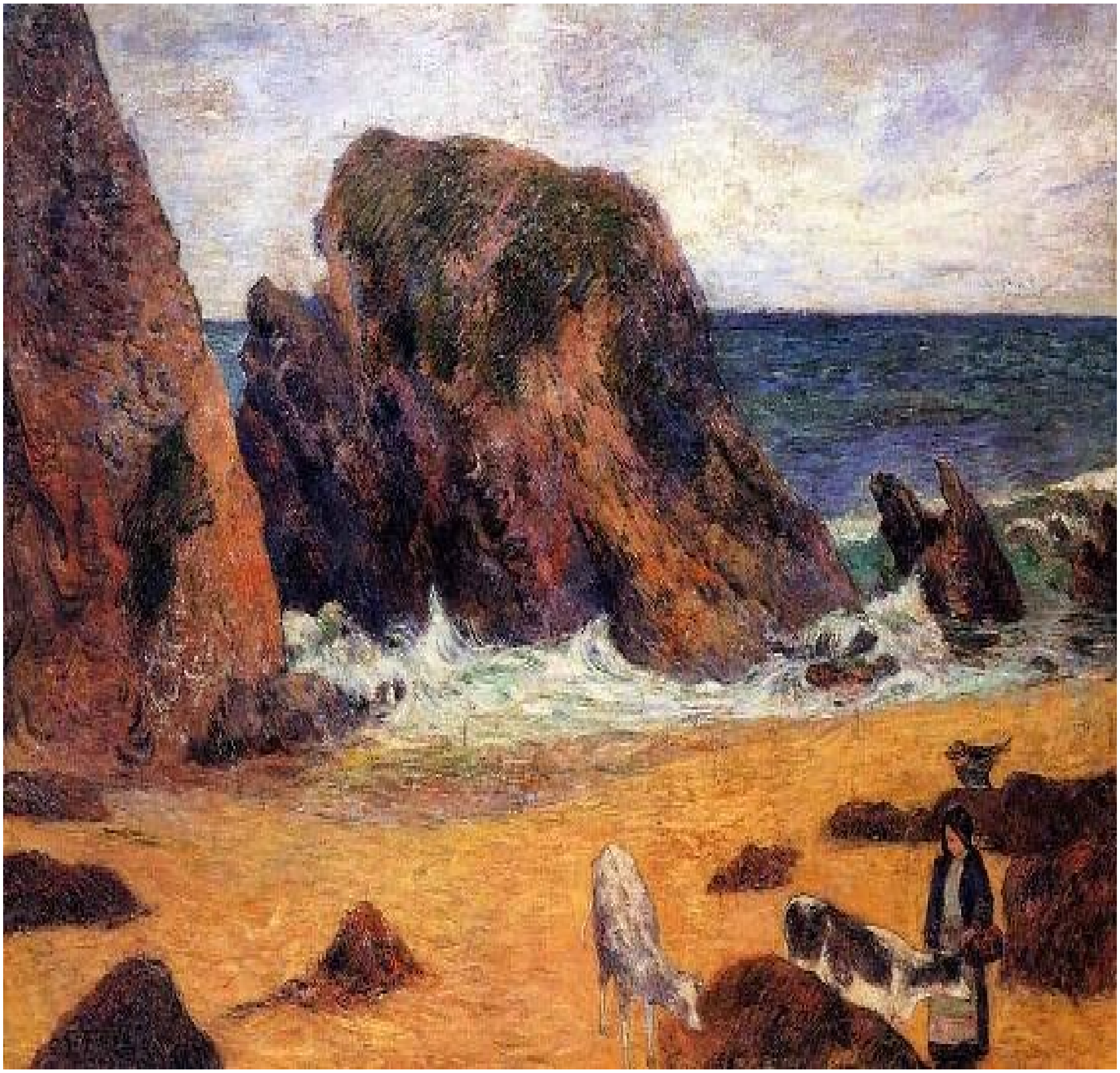
Clovis

1886
Portland Museum of Art, Maine
Oil on canvas



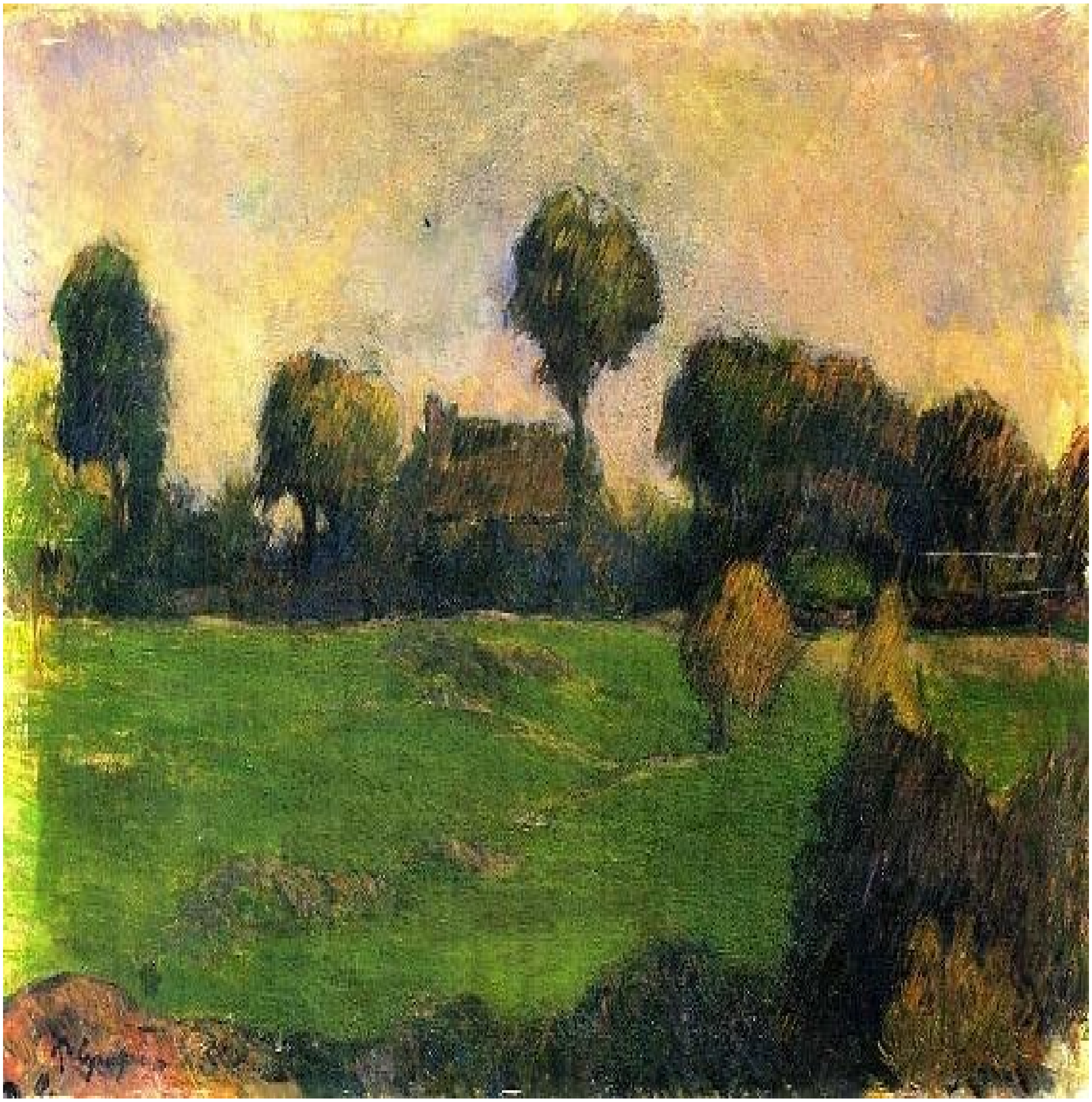
Cows by the Sea

1886
Private collection
Oil on canvas



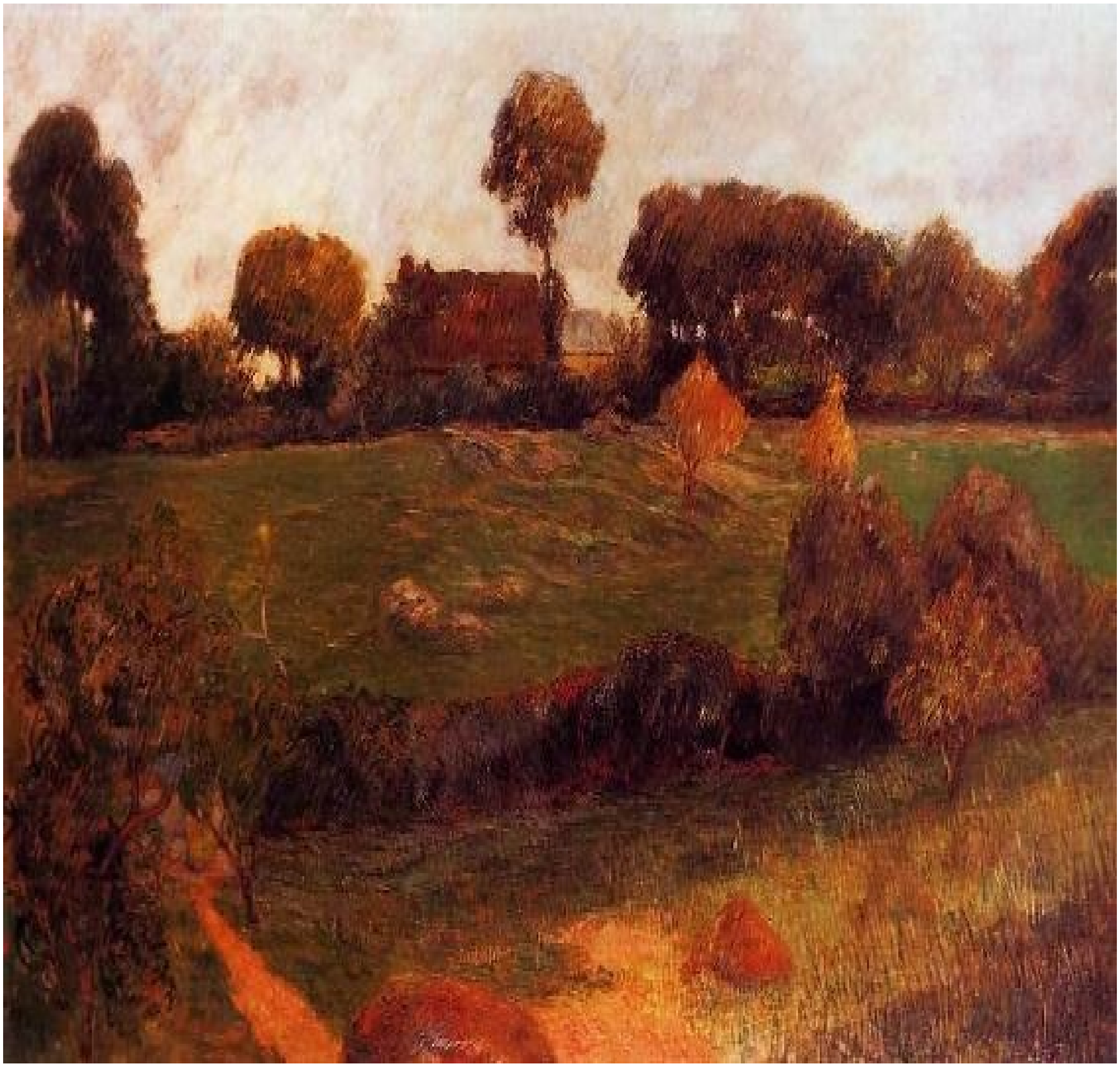
Farm in Brittany

1886
Private collection
Oil on canvas



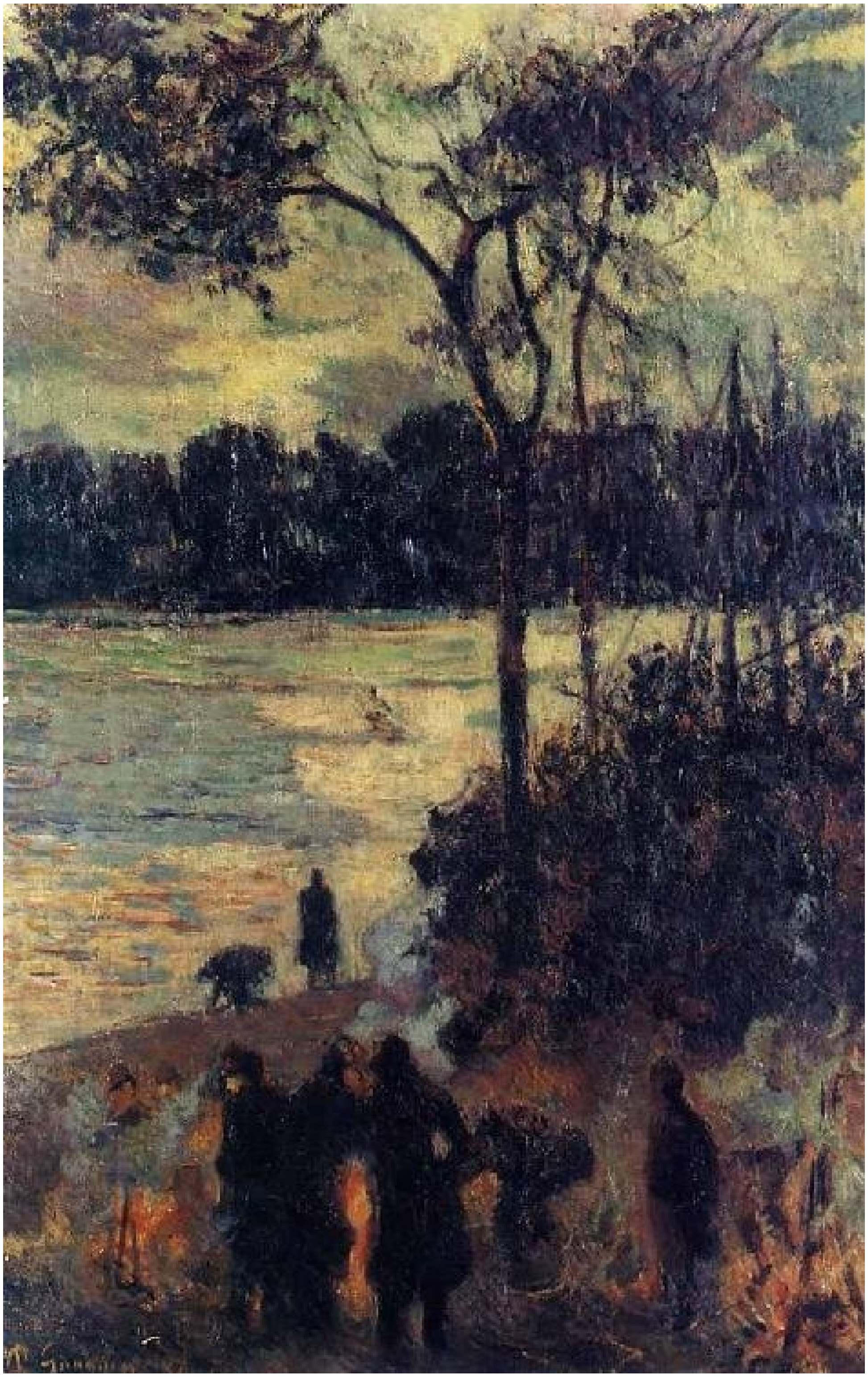
Farm in Brittany

1886
Private collection
Oil on canvas



Fire by the Water

1886
Museo Thyssen-Bornemisza
Oil on canvas

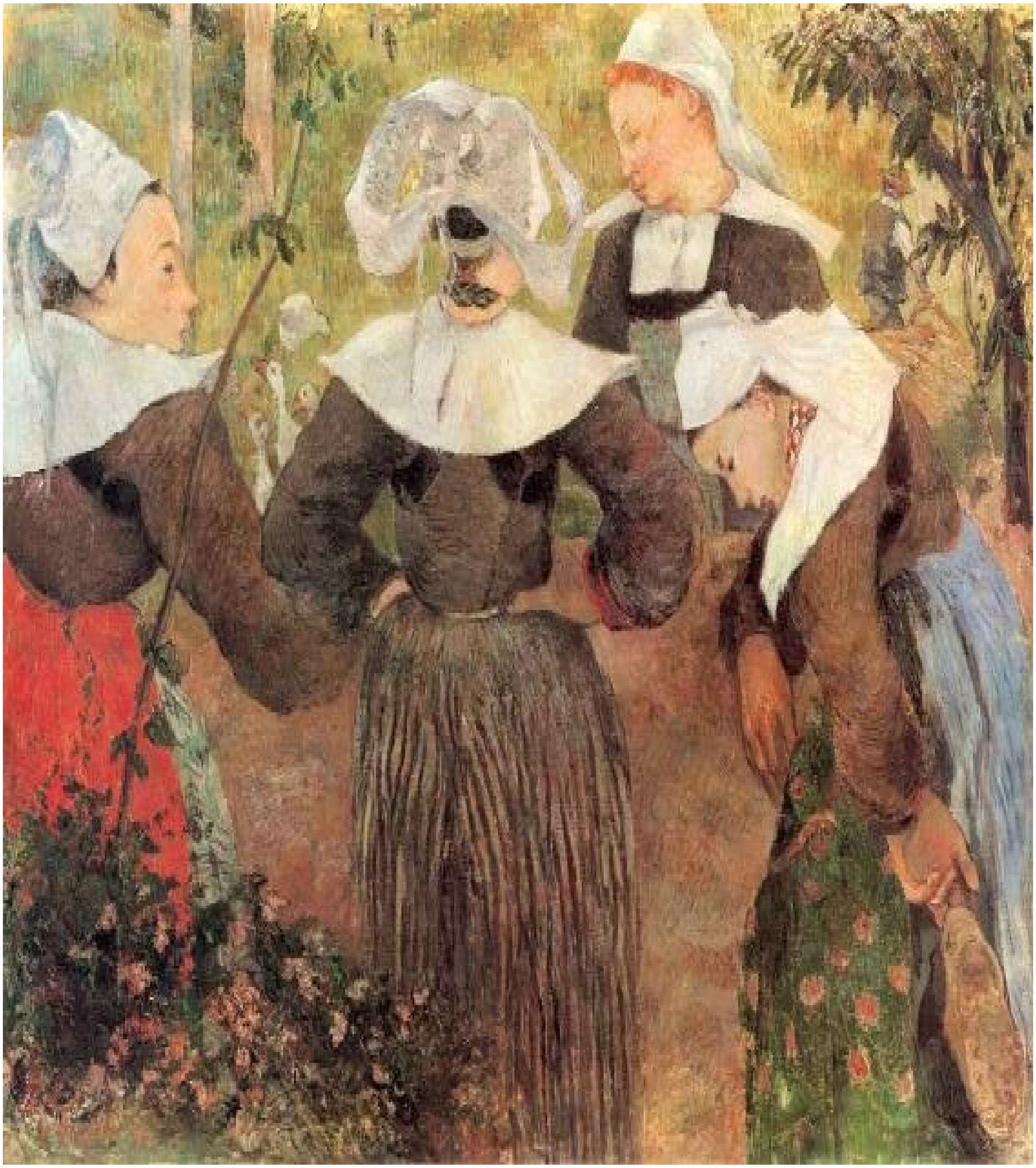


Flowers and a Bird

1884-1886
Private collection
Painting

Four Breton Women

1886
Neue Pinakothek, Bayerische Staatsgemäldesammlungen
Oil on canvas

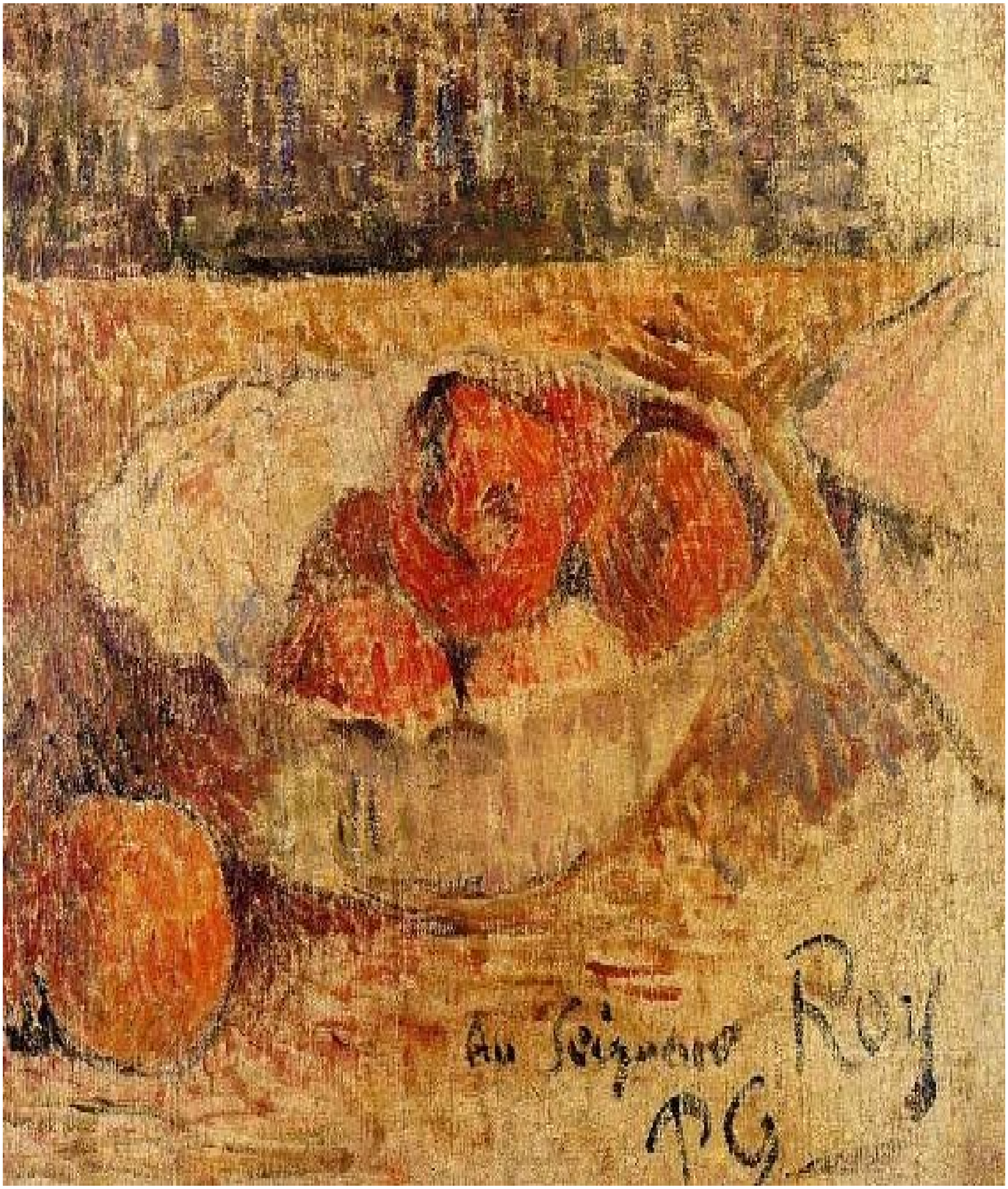


Fruit

1886
Private collection
Painting

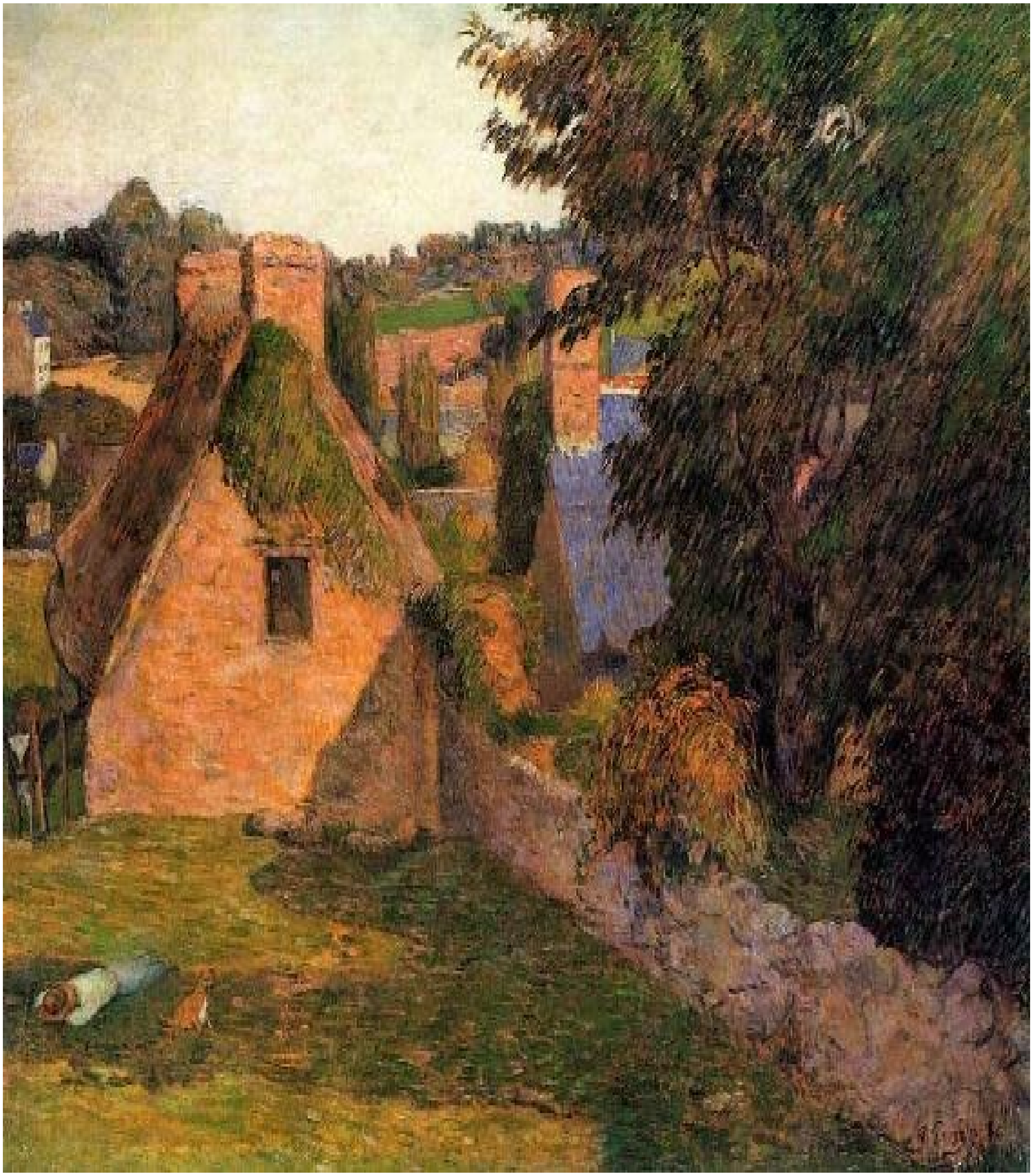
Fruit in a Bowl

1886
Private collection
Oil on canvas


Au Seigneur Roy
PG

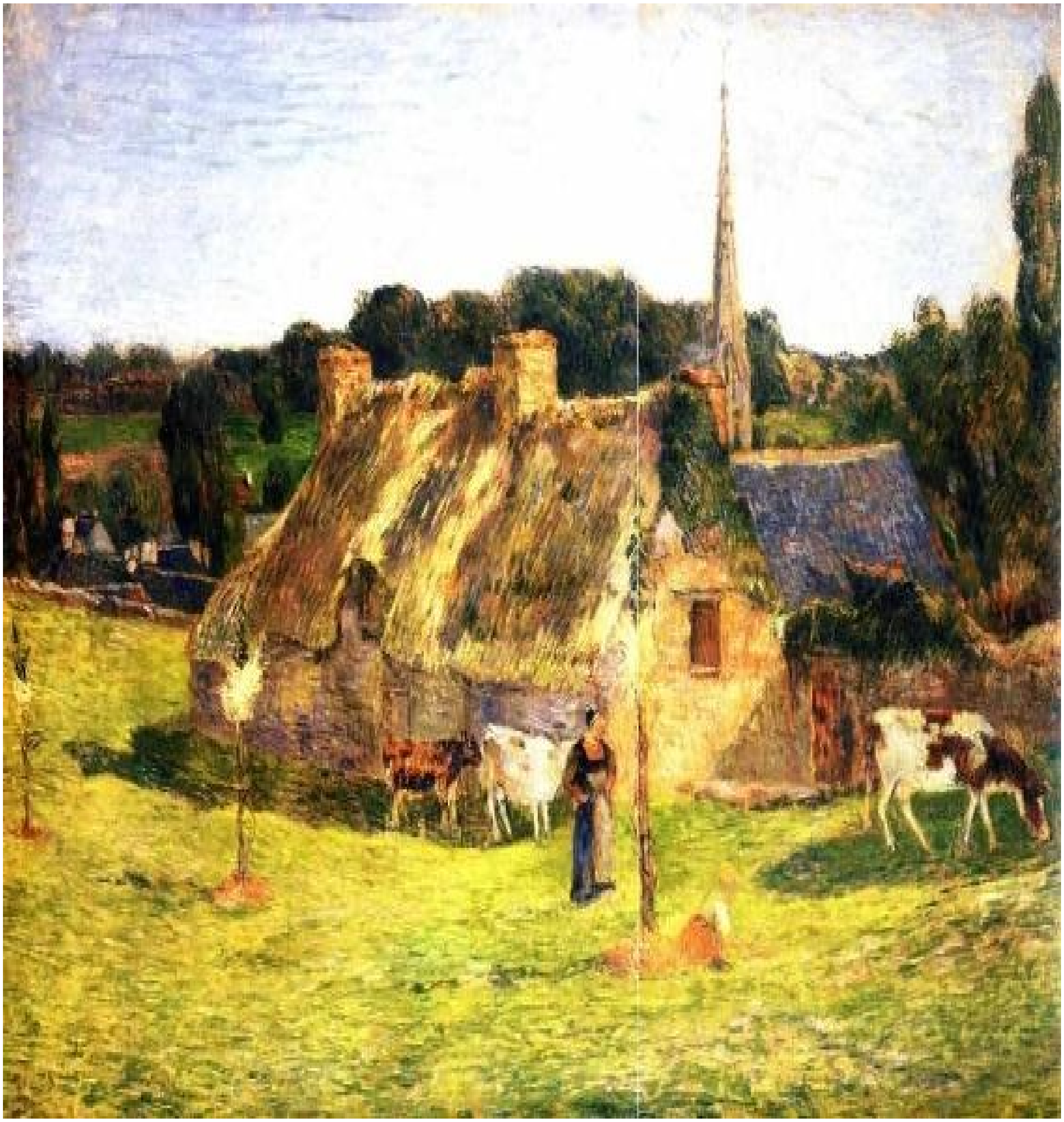
Lollichon Field

1886
Los Angeles County Museum of Art
Oil on canvas



Lollichon Field and Pont-Aven Church

1886
Private collection
Oil on canvas

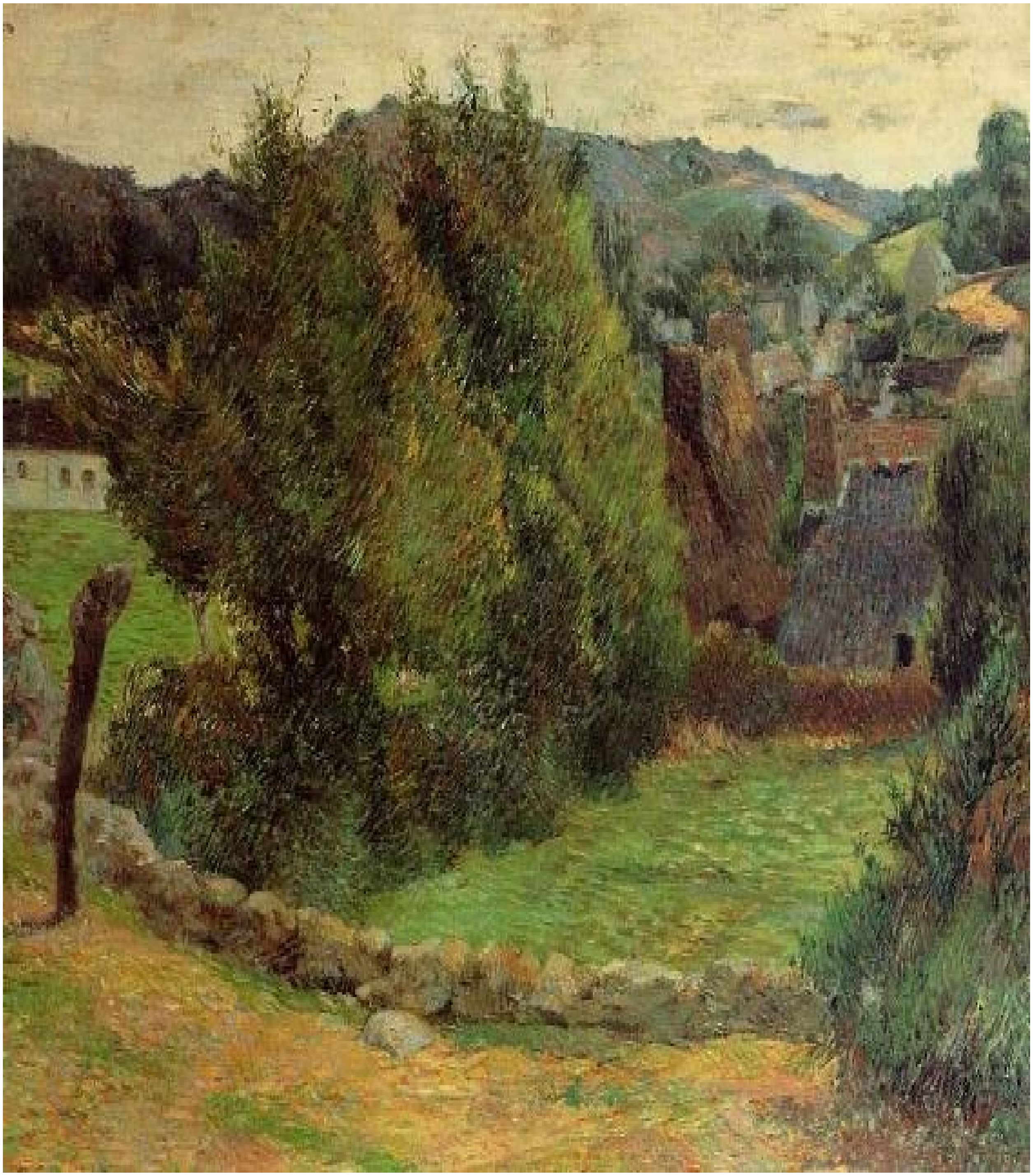


The Moulin du Bois d’Amour Bathing Place

1886
Hiroshima Museum of Art
Oil on canvas

Mount Sainte-Marguerite from near the Presbytery

1886
Private collection
Oil on canvas



Pont-Aven Woman and Child

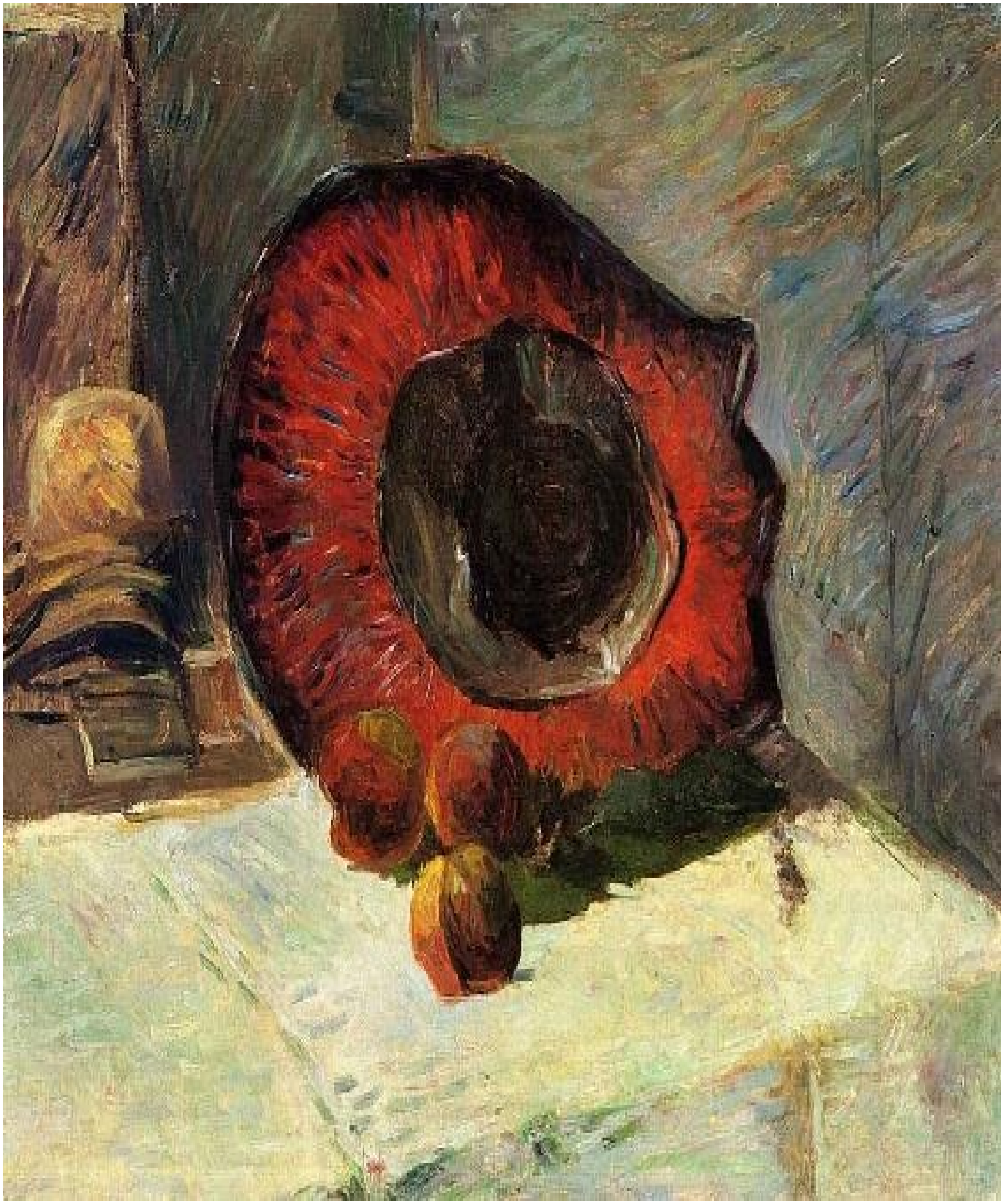
1886
Private collection
Oil on canvas

Pots and Bouquets

1886
Private collection
Oil on canvas

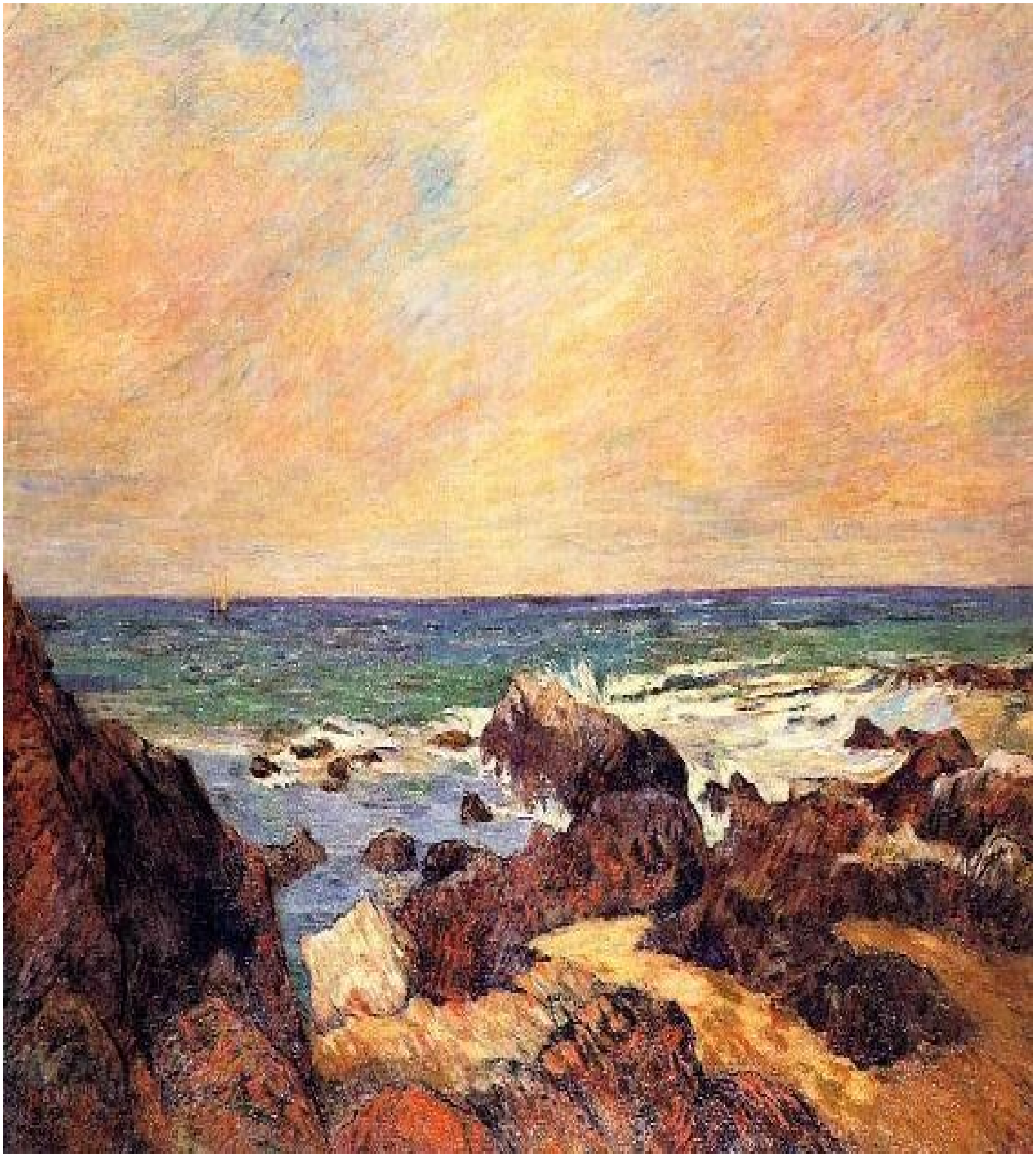
Red Hat

1886
Private collection
Oil on canvas



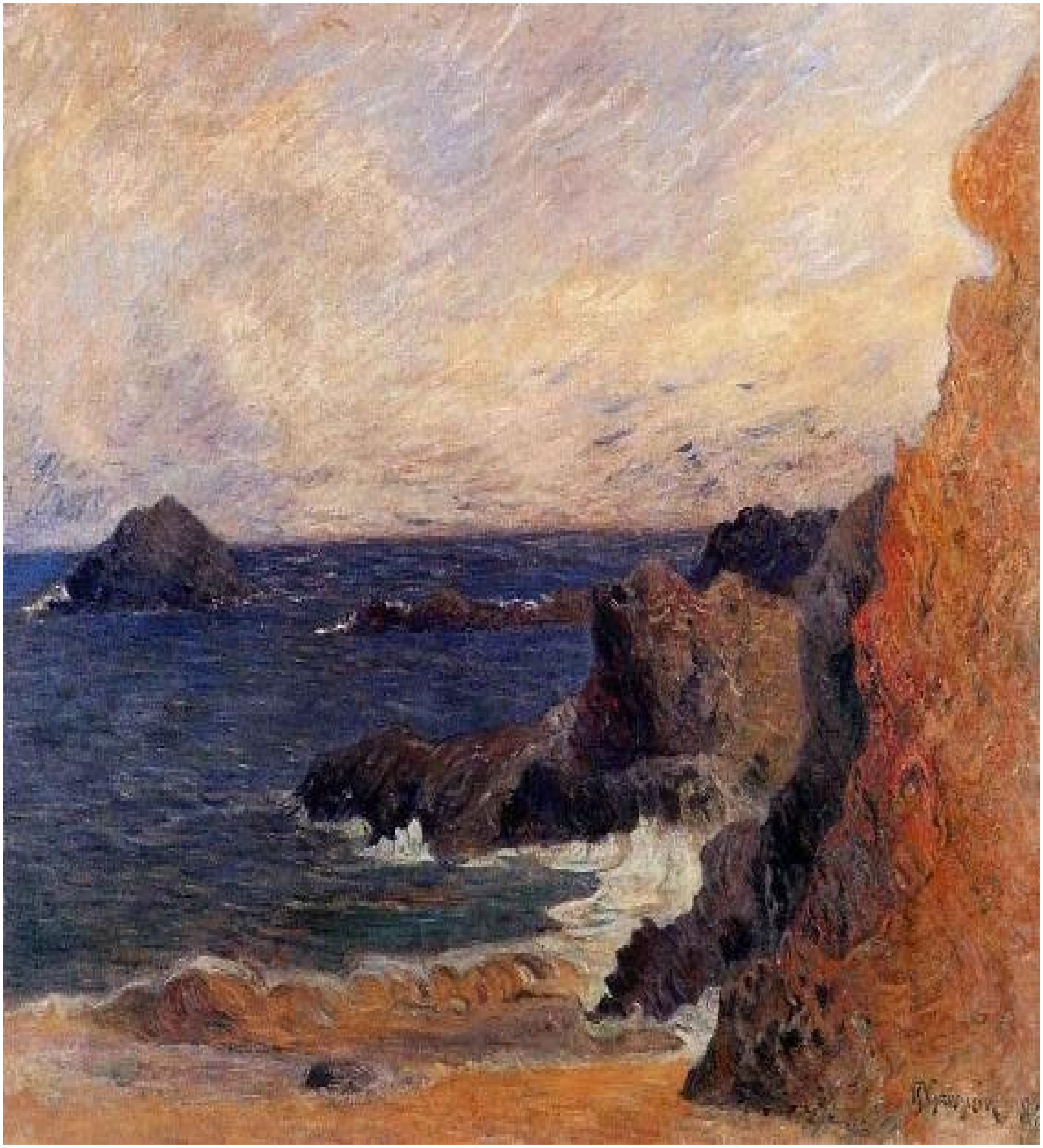
Rocks and Sea

1886
Private collection
Oil on canvas



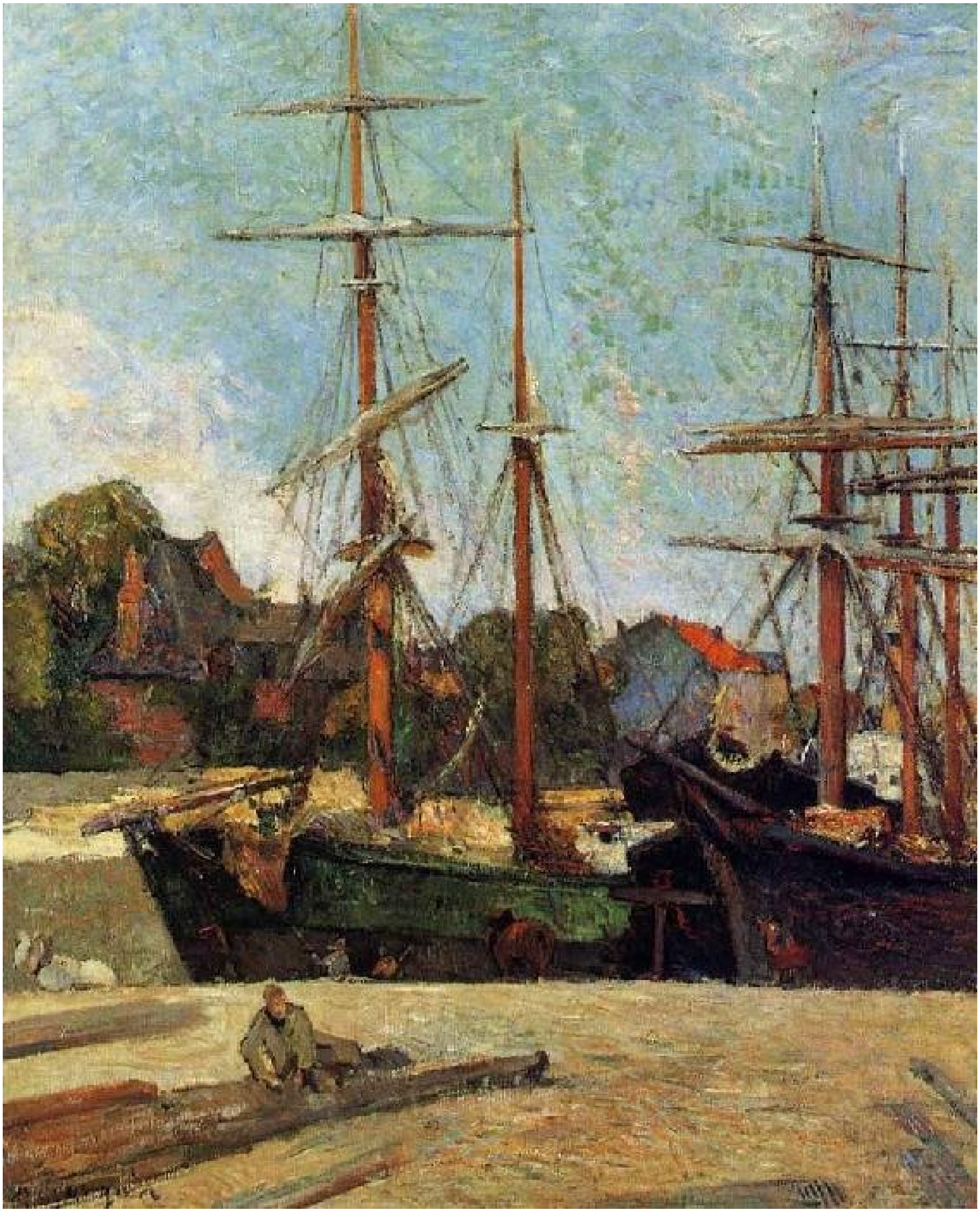
Rocky Coast

1886
Göteborgs konstmuseum
Oil on canvas



Schooner and Three-Master

1886
Private collection
Oil on canvas



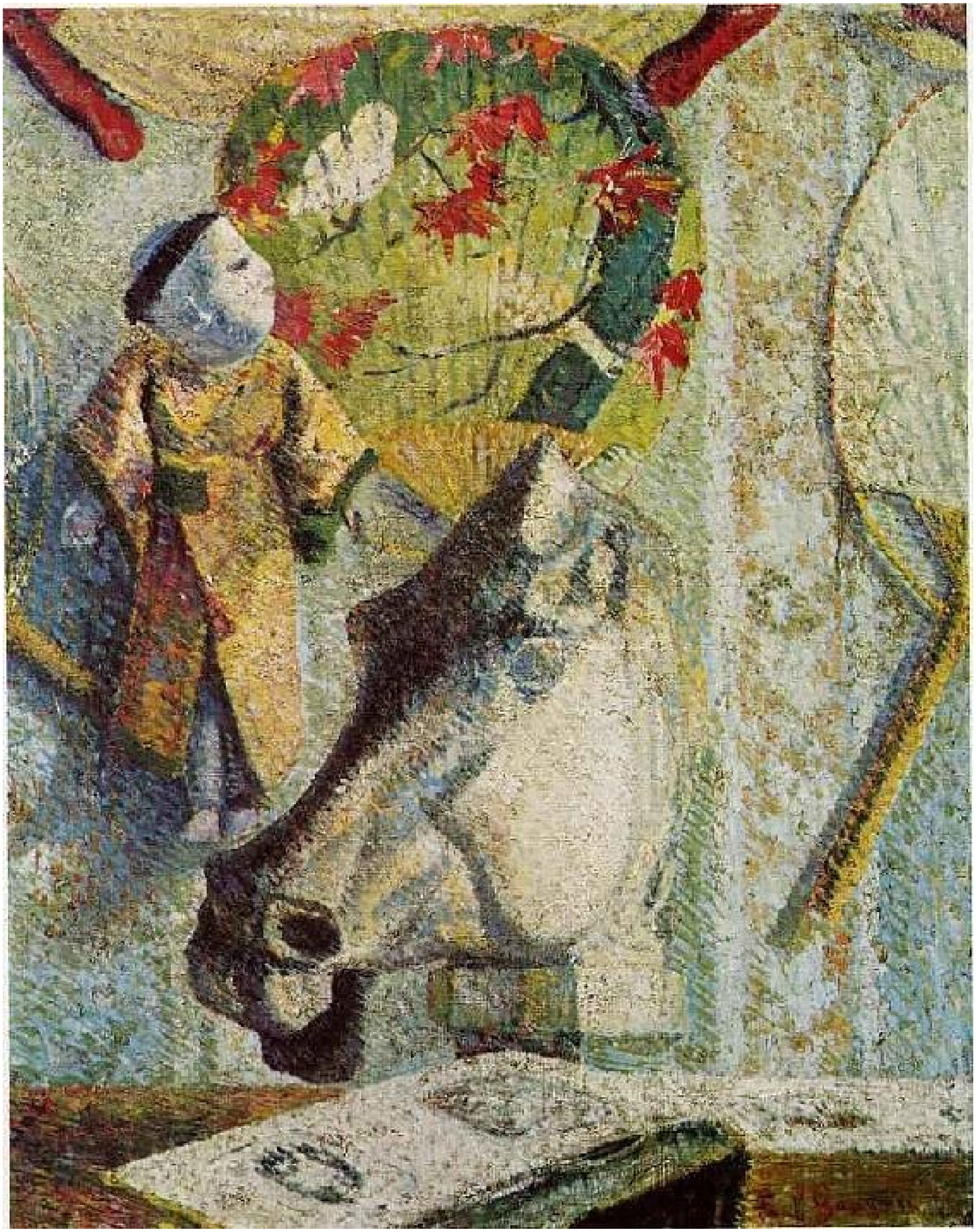
Still Life, The White Bowl

1886
Kunsthaus - Zurich
Oil on canvas

P Gauguin 86

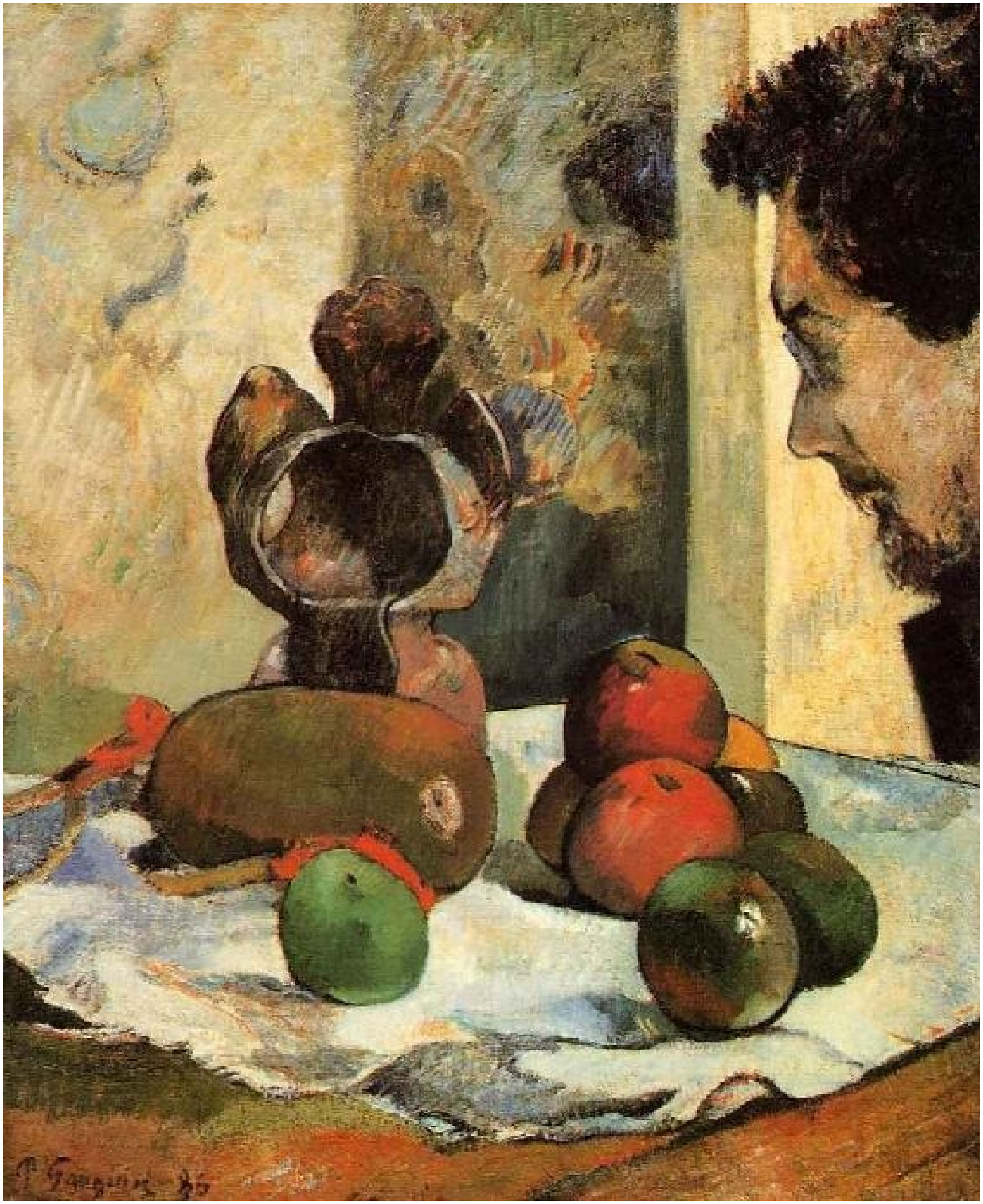
Still Life with Horse’s Head

1886
Private collection
Oil on canvas



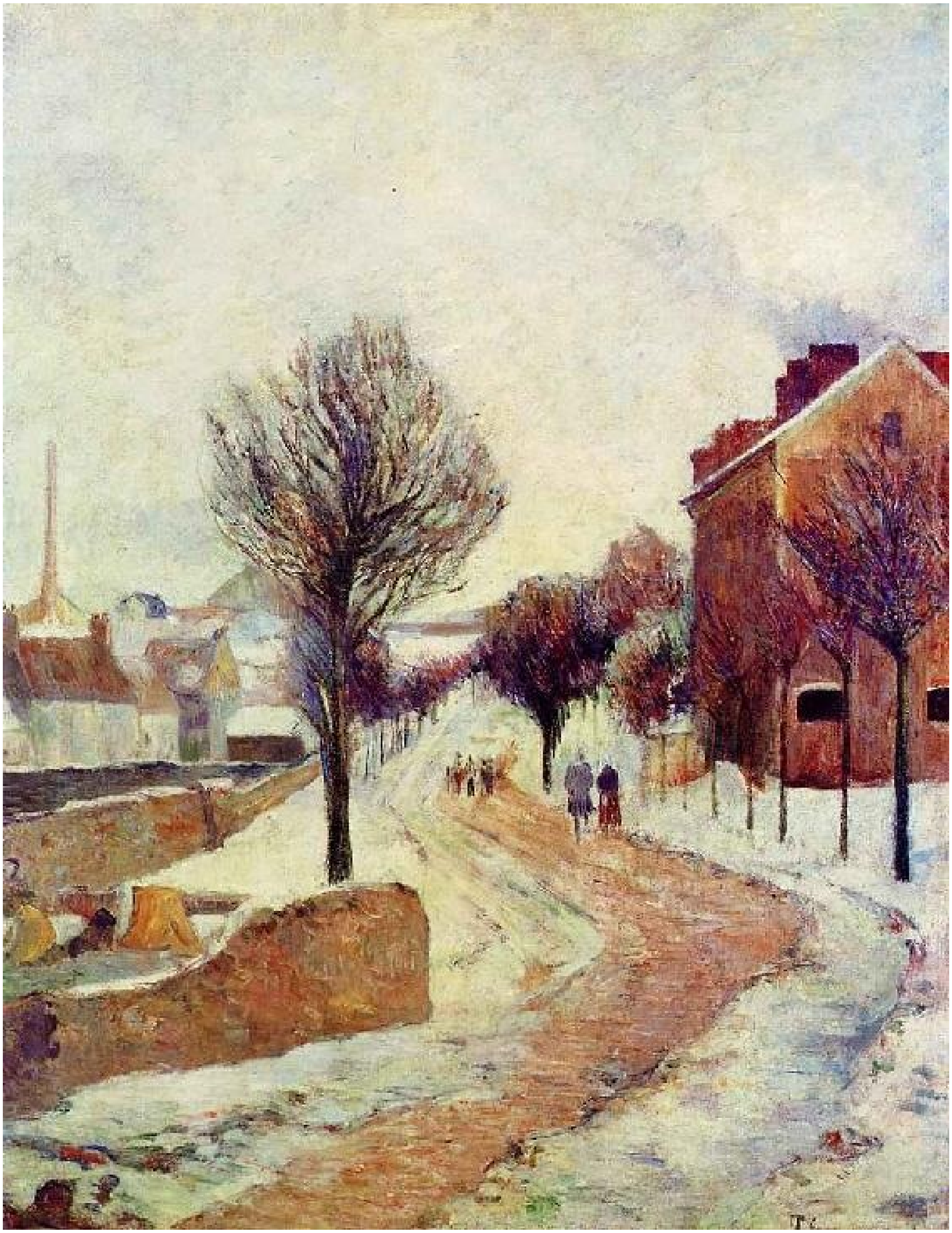
Still Life with Profile of Laval

1886
Indianapolis Museum of Art
Oil on canvas


P Gauguin 85

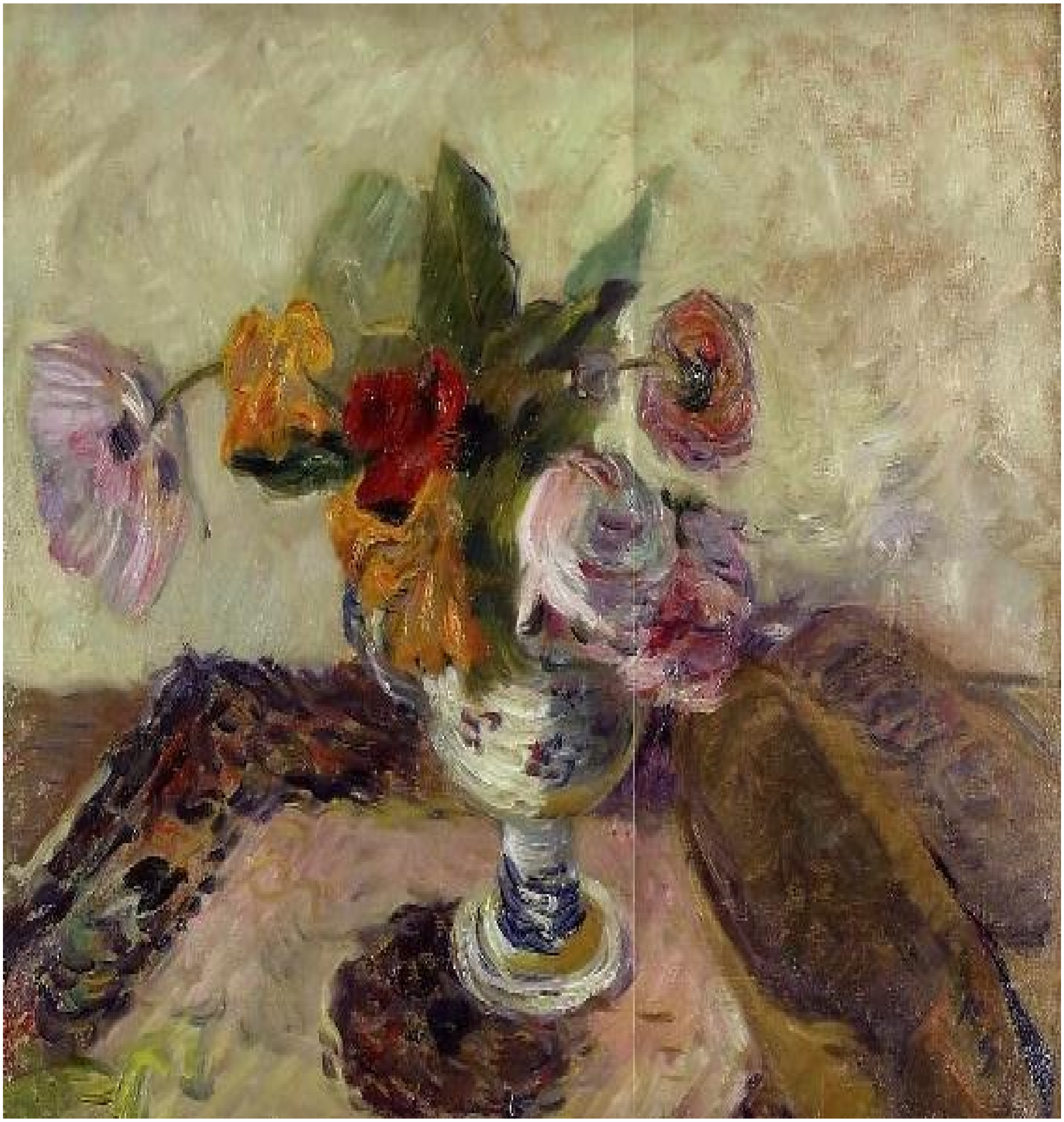
Suburb under Snow

1886
Private collection
Oil on canvas



Summer Bouquet and Clogs

1886
Private collection
Oil on canvas

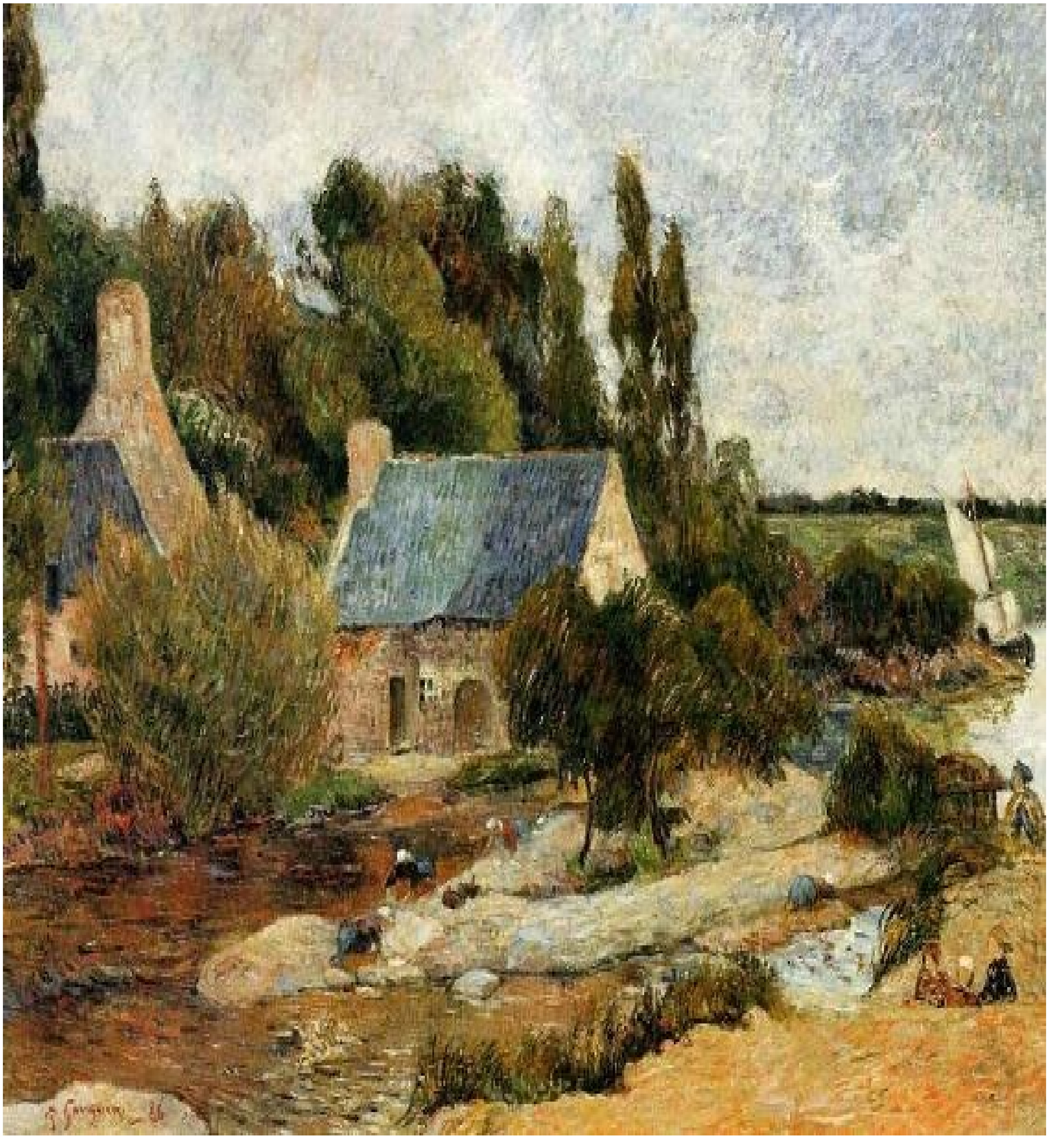


Vase of Nasturtiums

1886
National Gallery of Canada, Ottawa
Oil on canvas

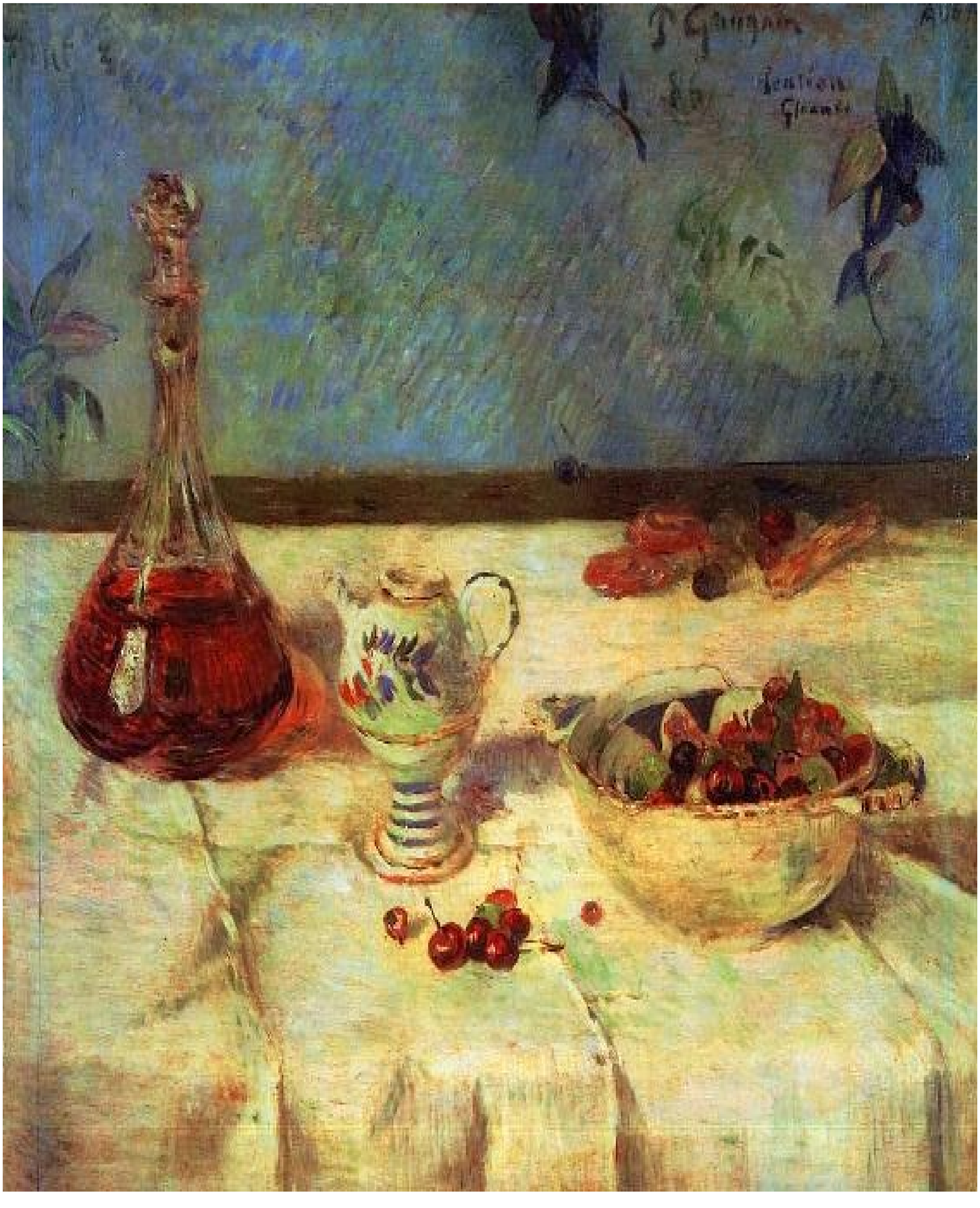
Washerwoman at Simonou Mill, Pont-Aven

1886
Musée d’Orsay
Oil on canvas



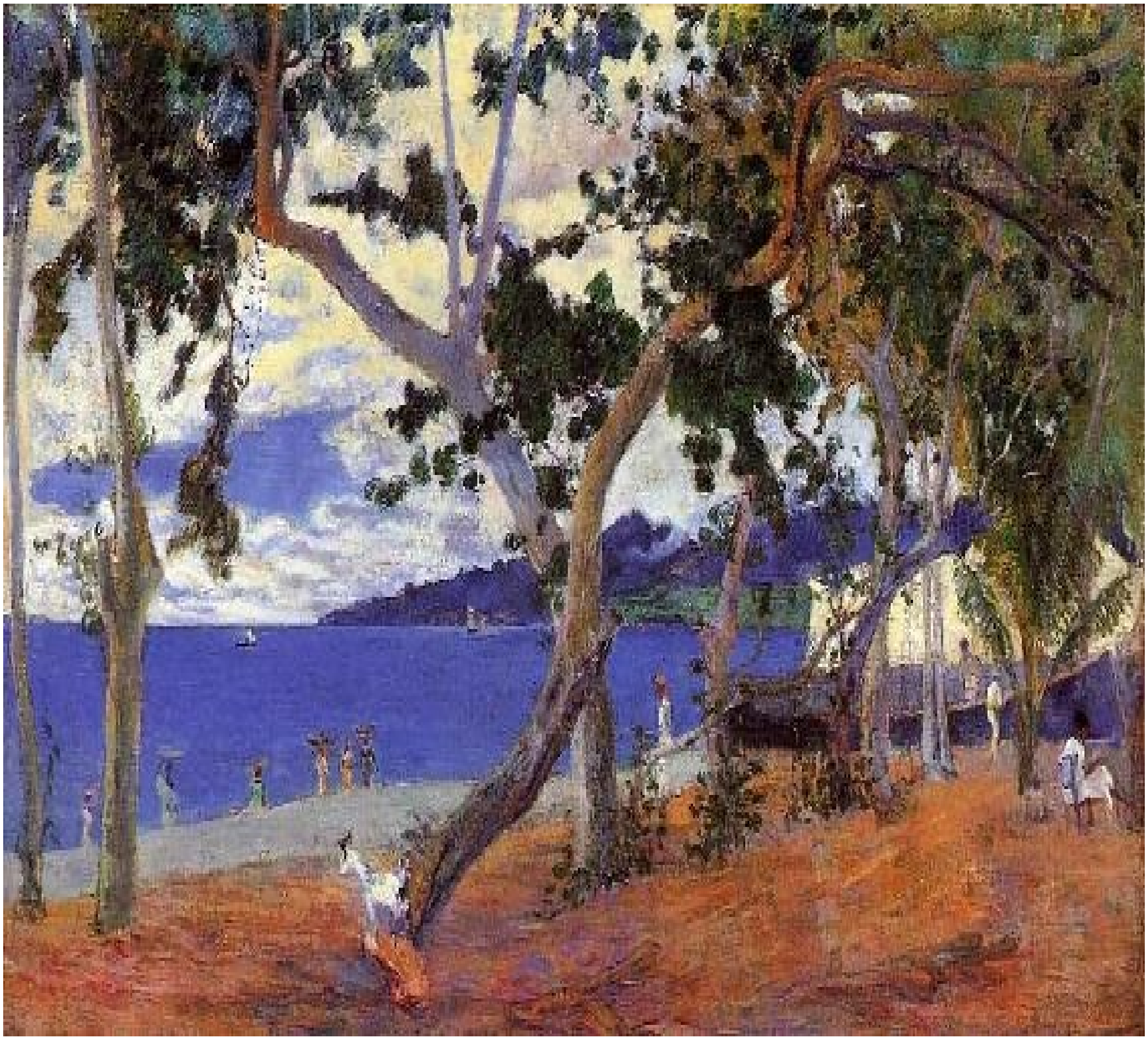
The White Tablecloth

1886
Private collection
Oil on canvas


P Gauguin
86

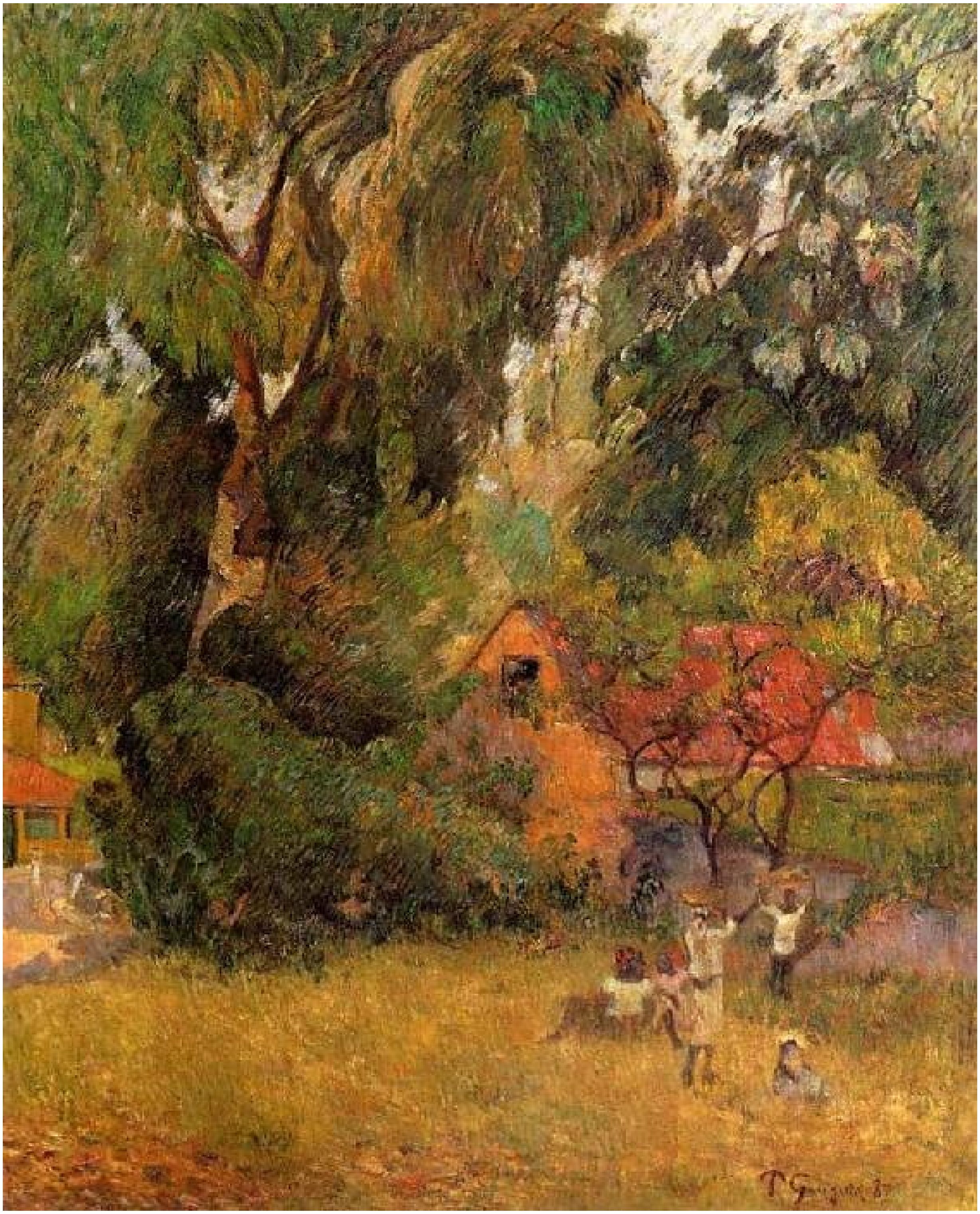
By the Seashore

1887
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



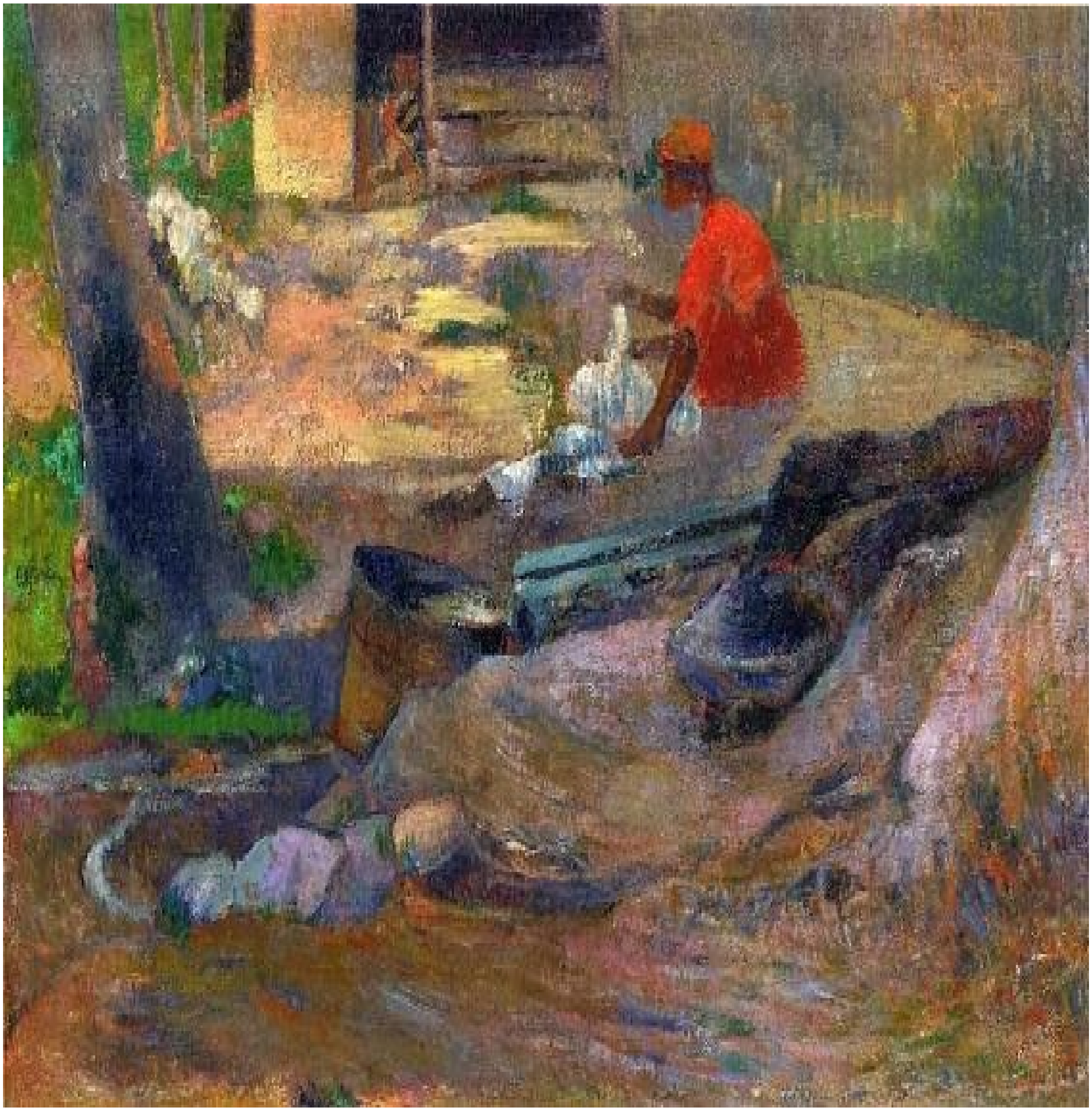
Huts under the Trees

1887
Private collection
Oil on canvas


P Gauguin 87

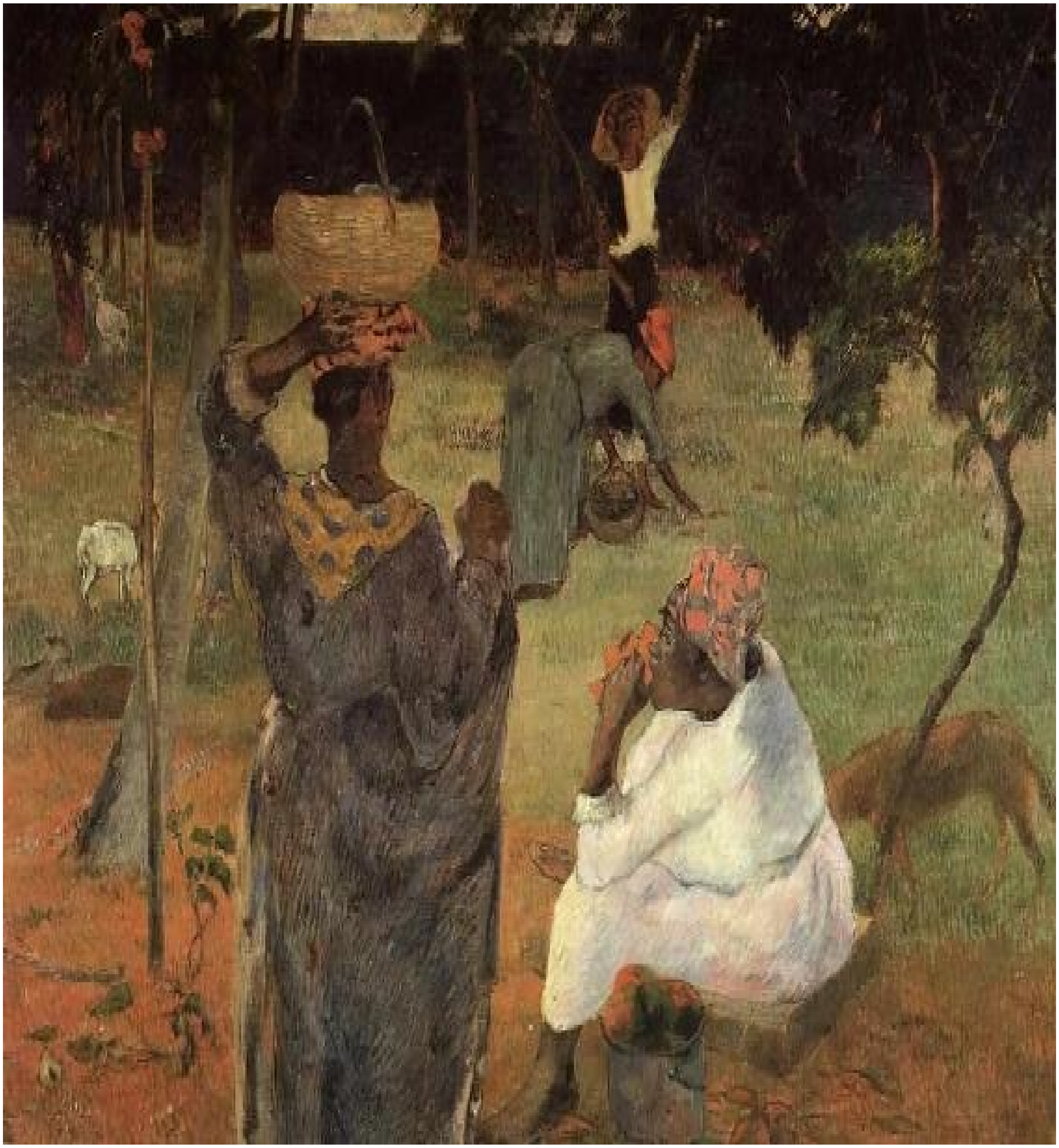
A Little Washerwoman

1887
Private collection
Oil on canvas



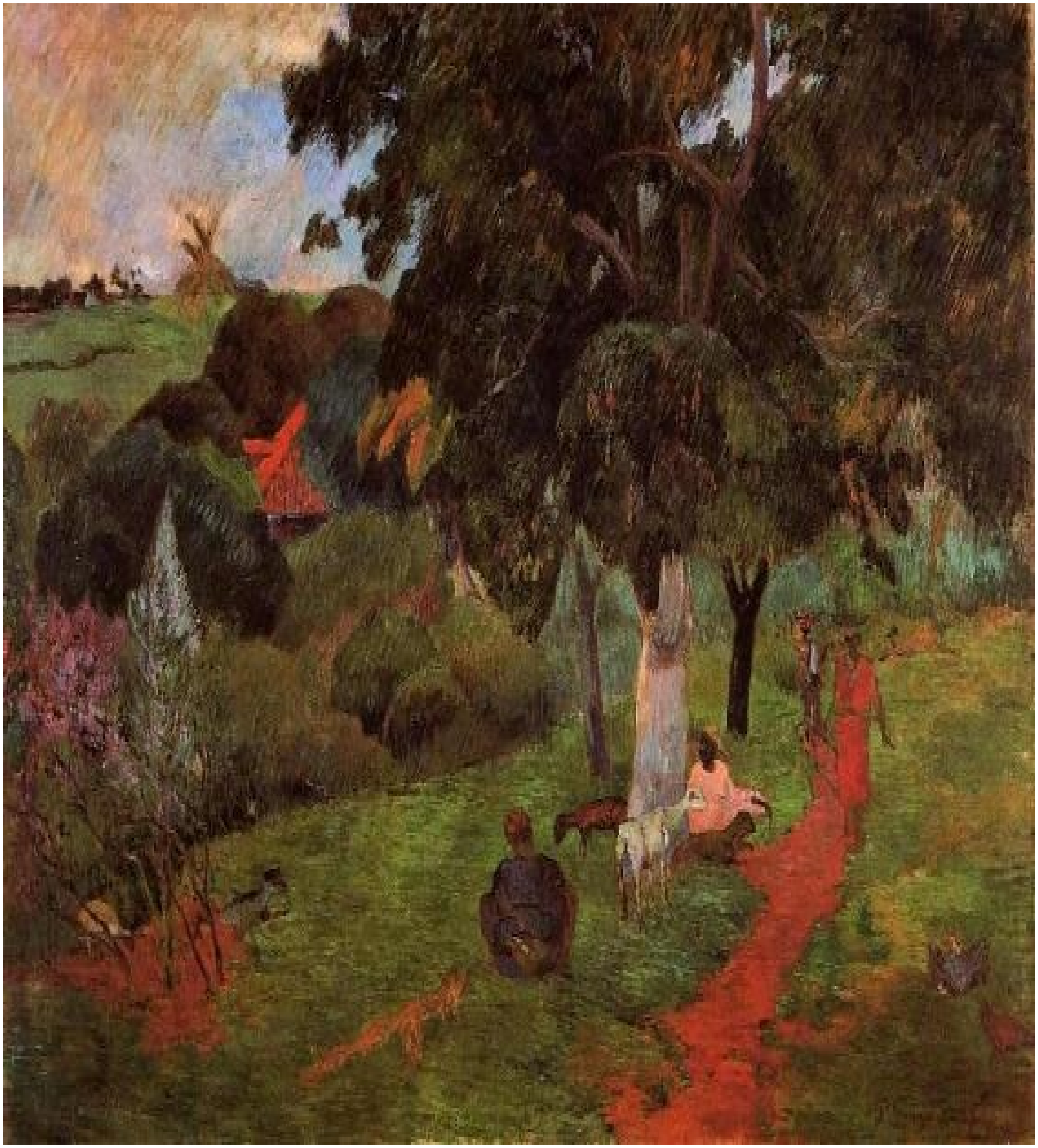
Mango Pickers, Martinique

1887
Van Gogh Museum
Oil on canvas



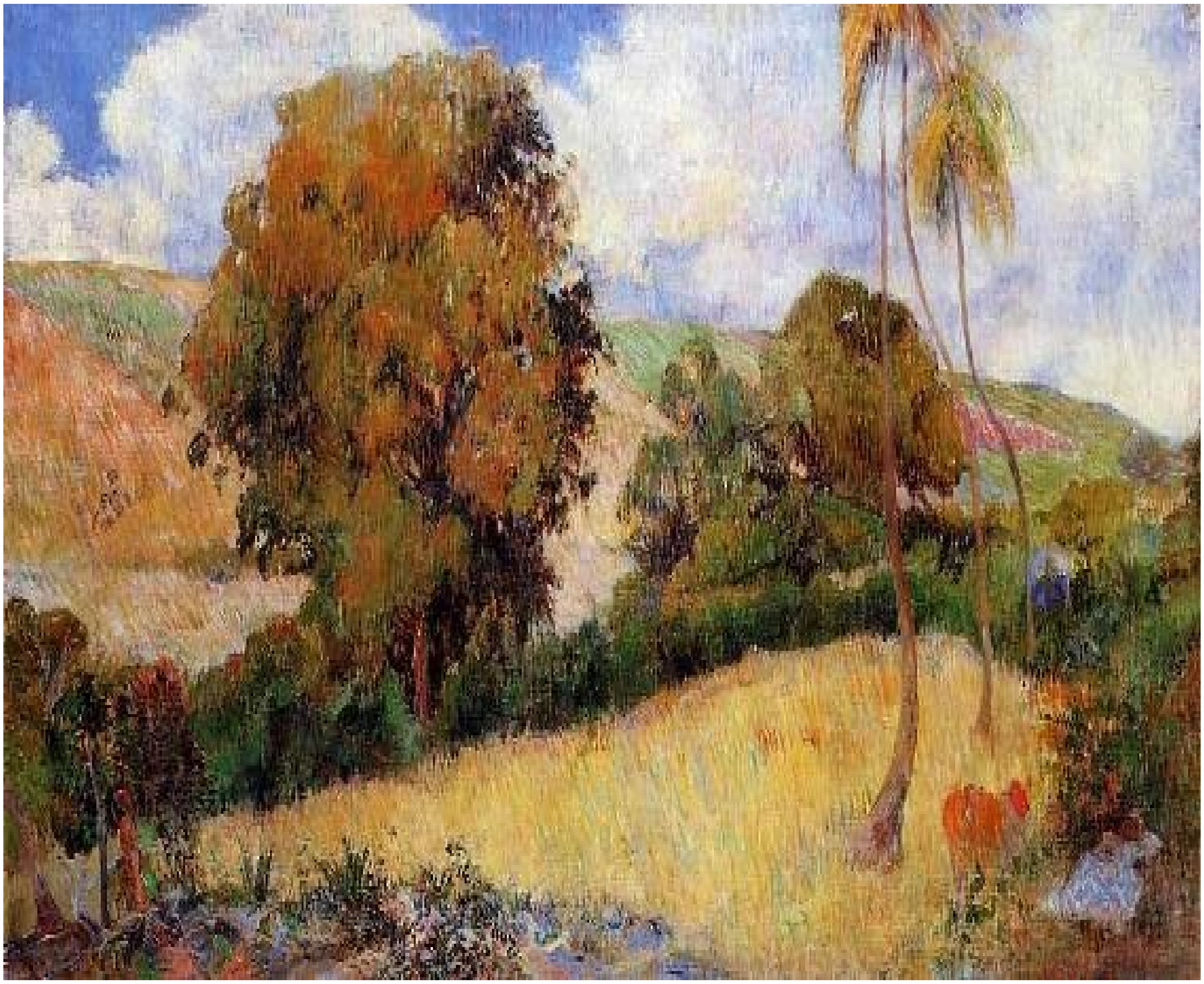
Martinique Landscape

1887
Museo Thyssen-Bornemisza
Oil on canvas



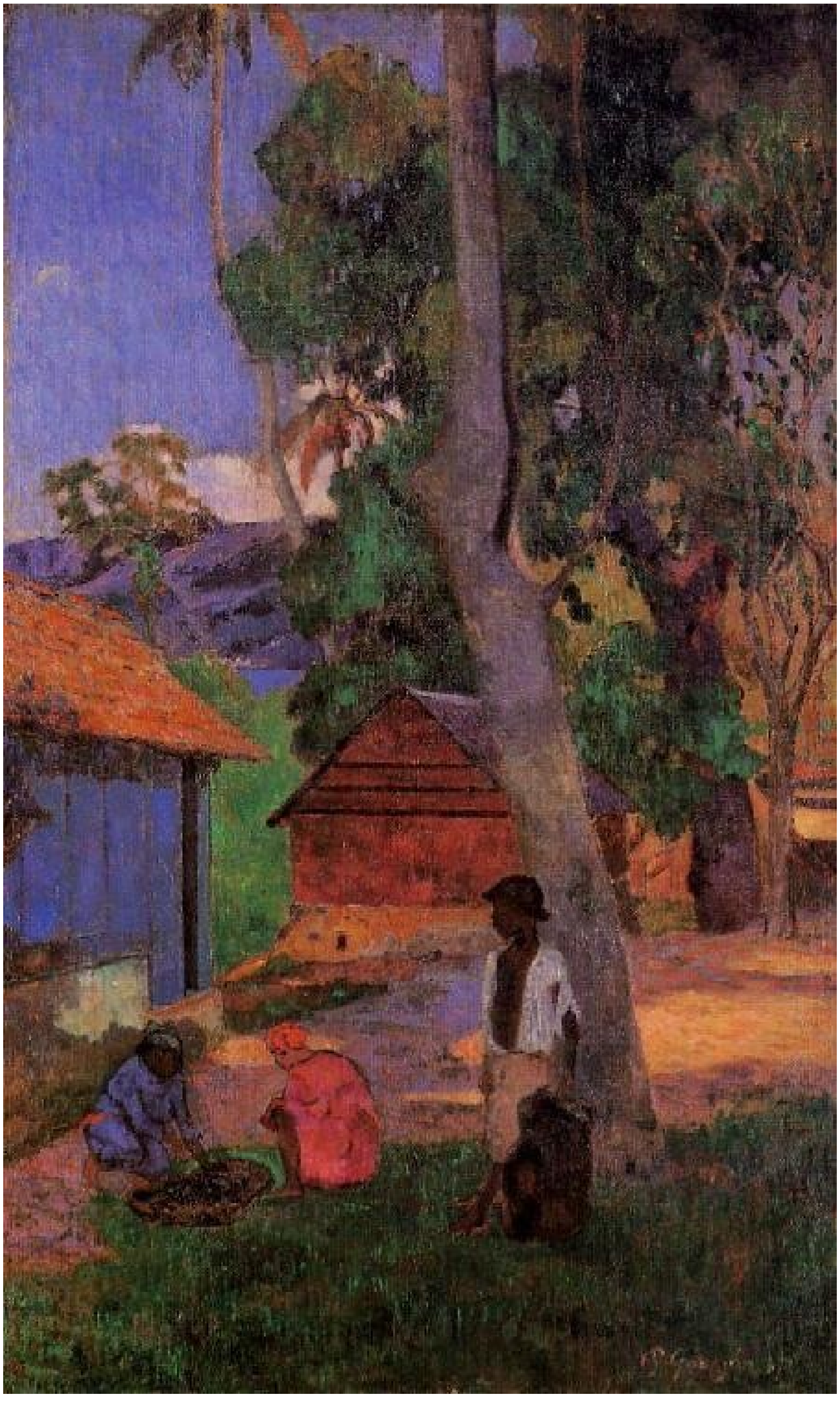
Meadow in Martinique

1887
Private collection
Oil on canvas



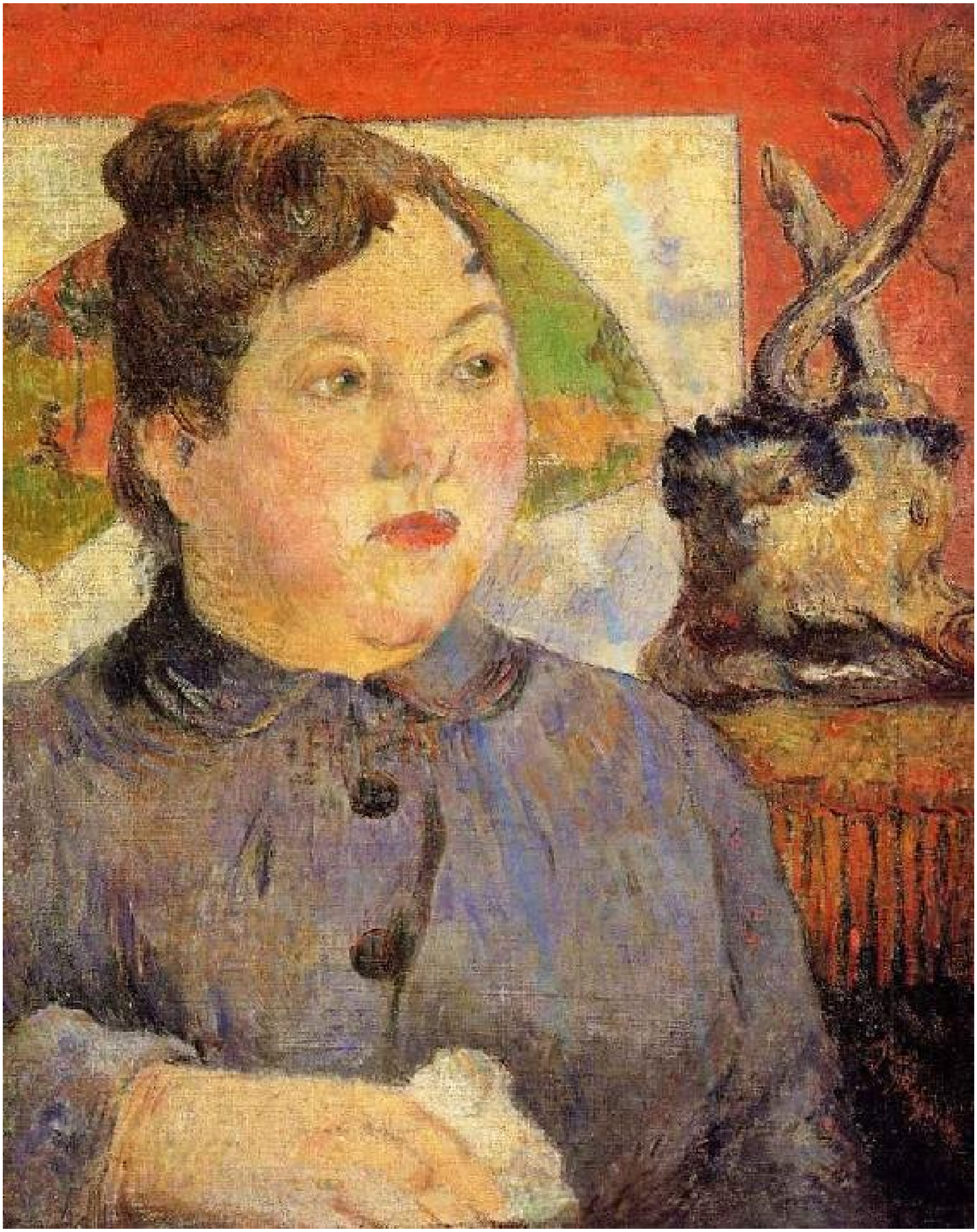
Near the Huts

1887
Private collection
Oil on canvas



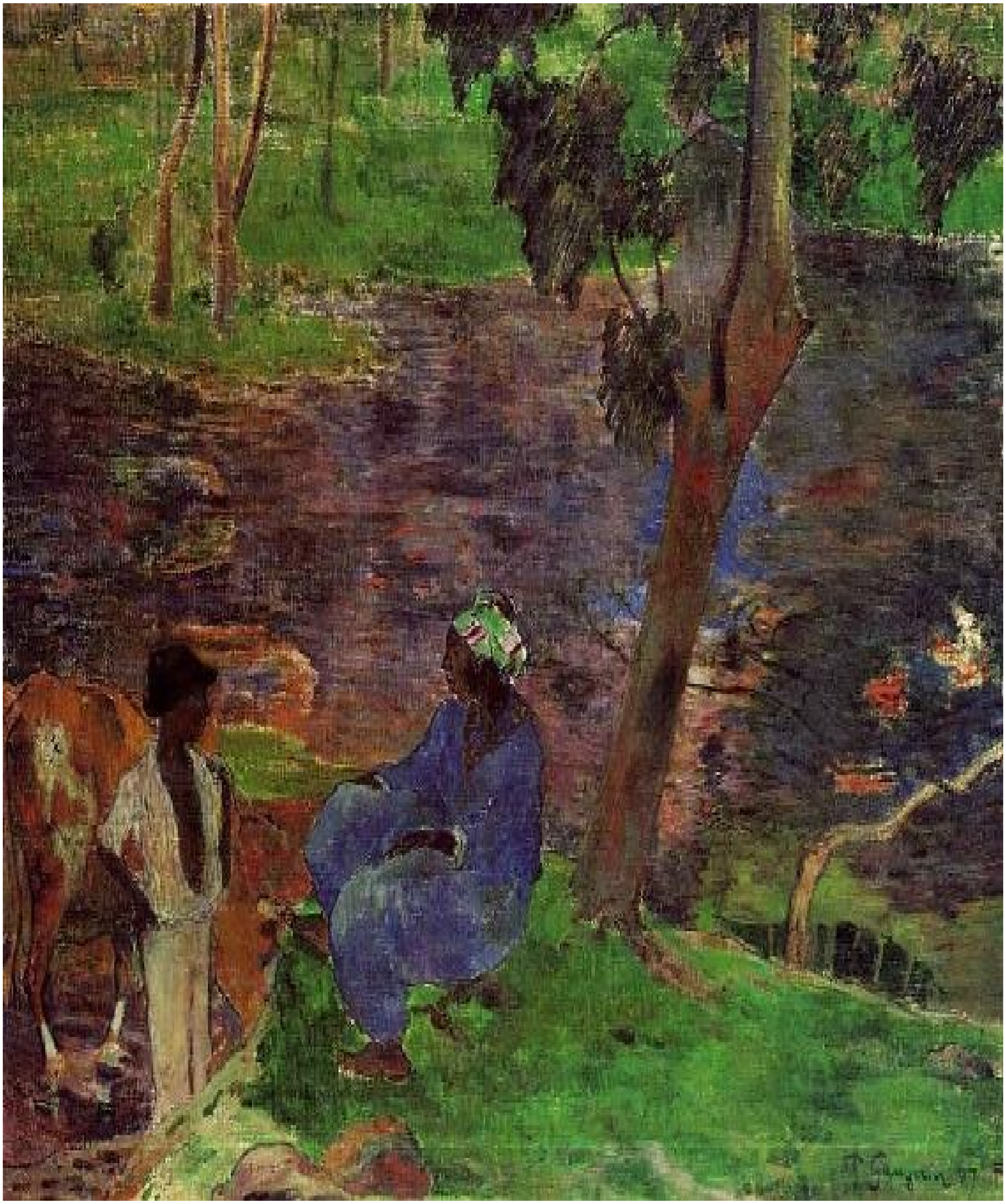
Portrait of Madame Alexander Kholer

1887
National Gallery of Art, Washington DC
Oil on canvas



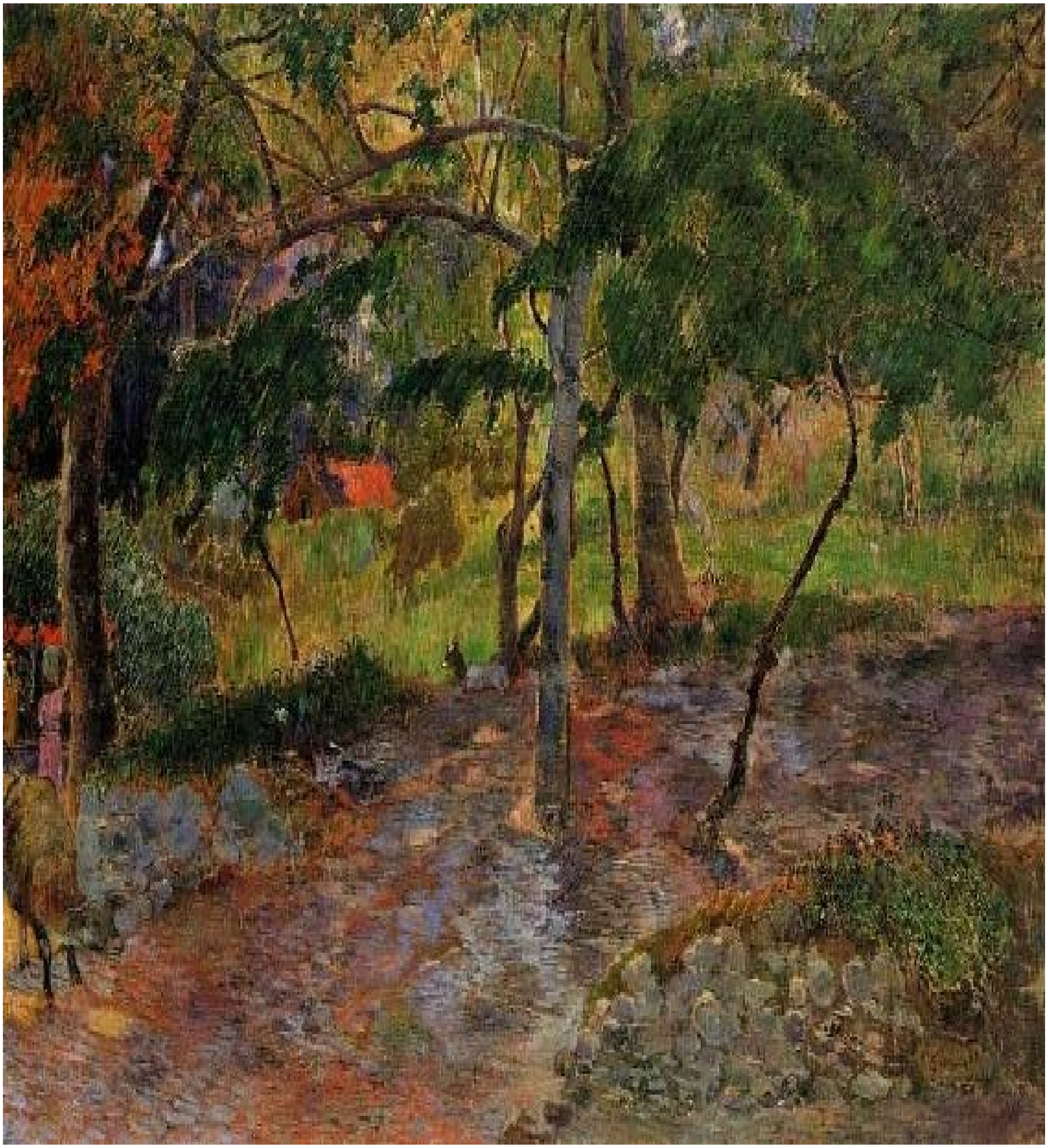
Riverside

1887
Van Gogh Museum
Oil on canvas


P. Gauguin 87

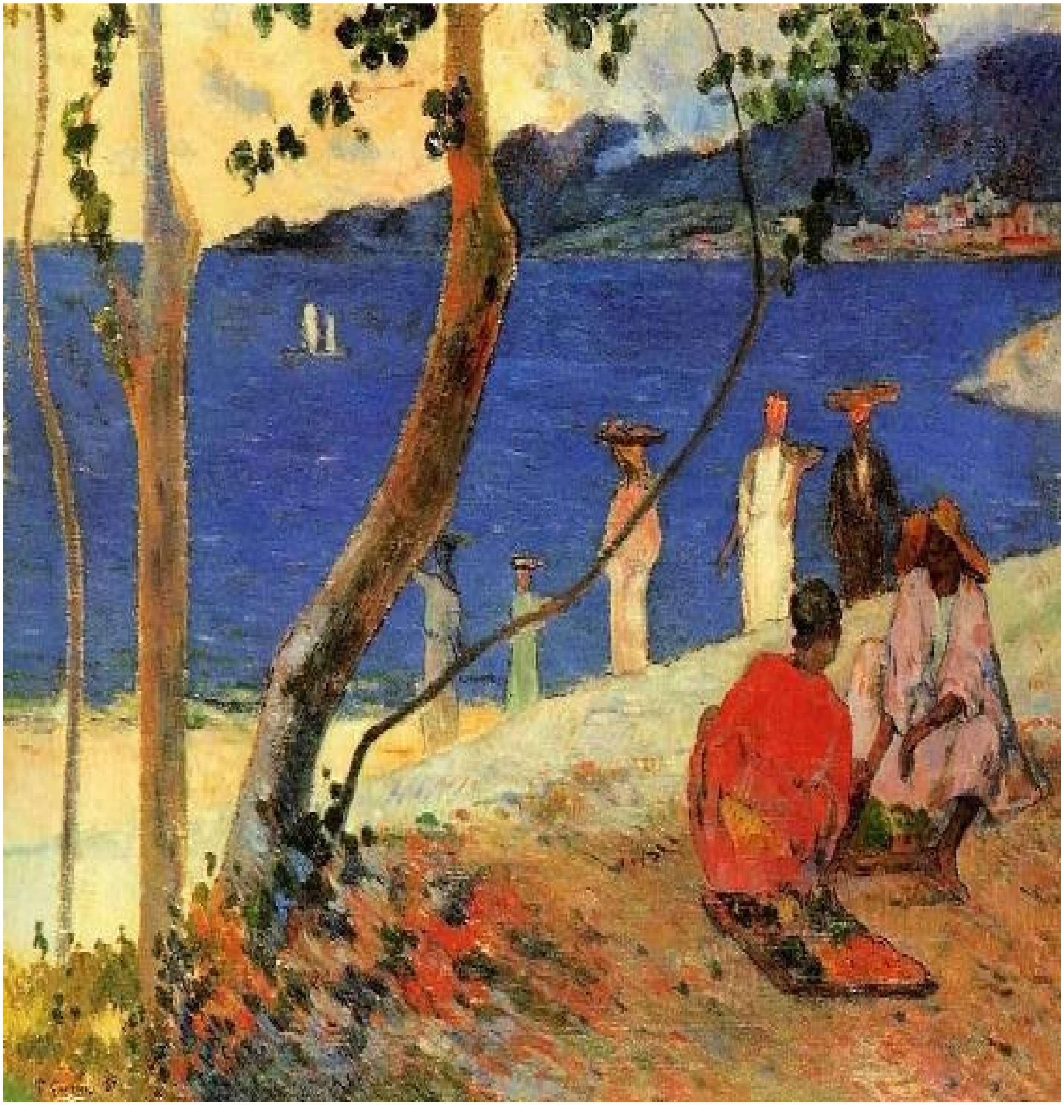
River under the Trees, Martinique

1887
Neue Pinakothek, Bayerische Staatsgemäldesammlungen
Oil on canvas



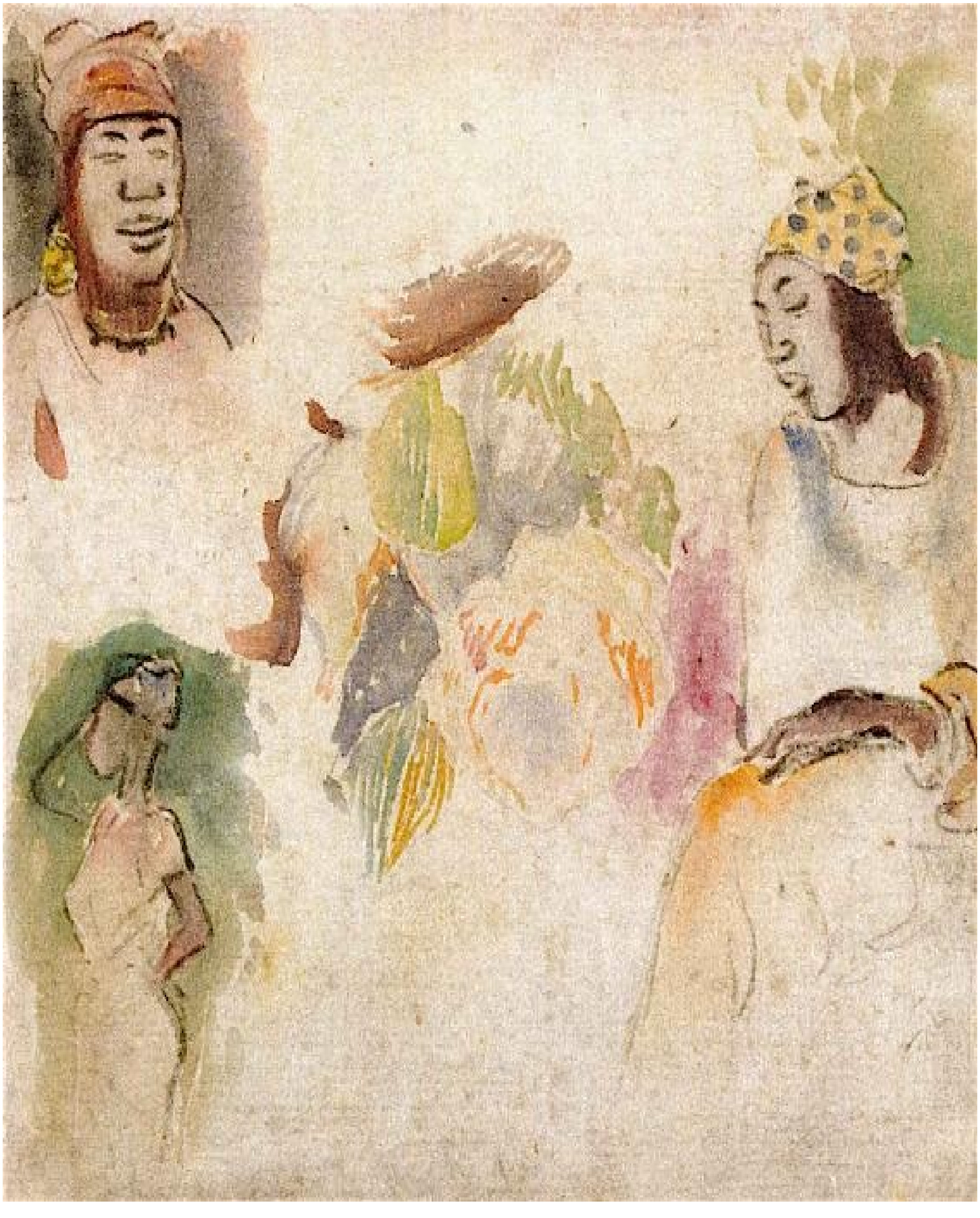
Seashore, Martinique

1887
Private collection
Oil on canvas



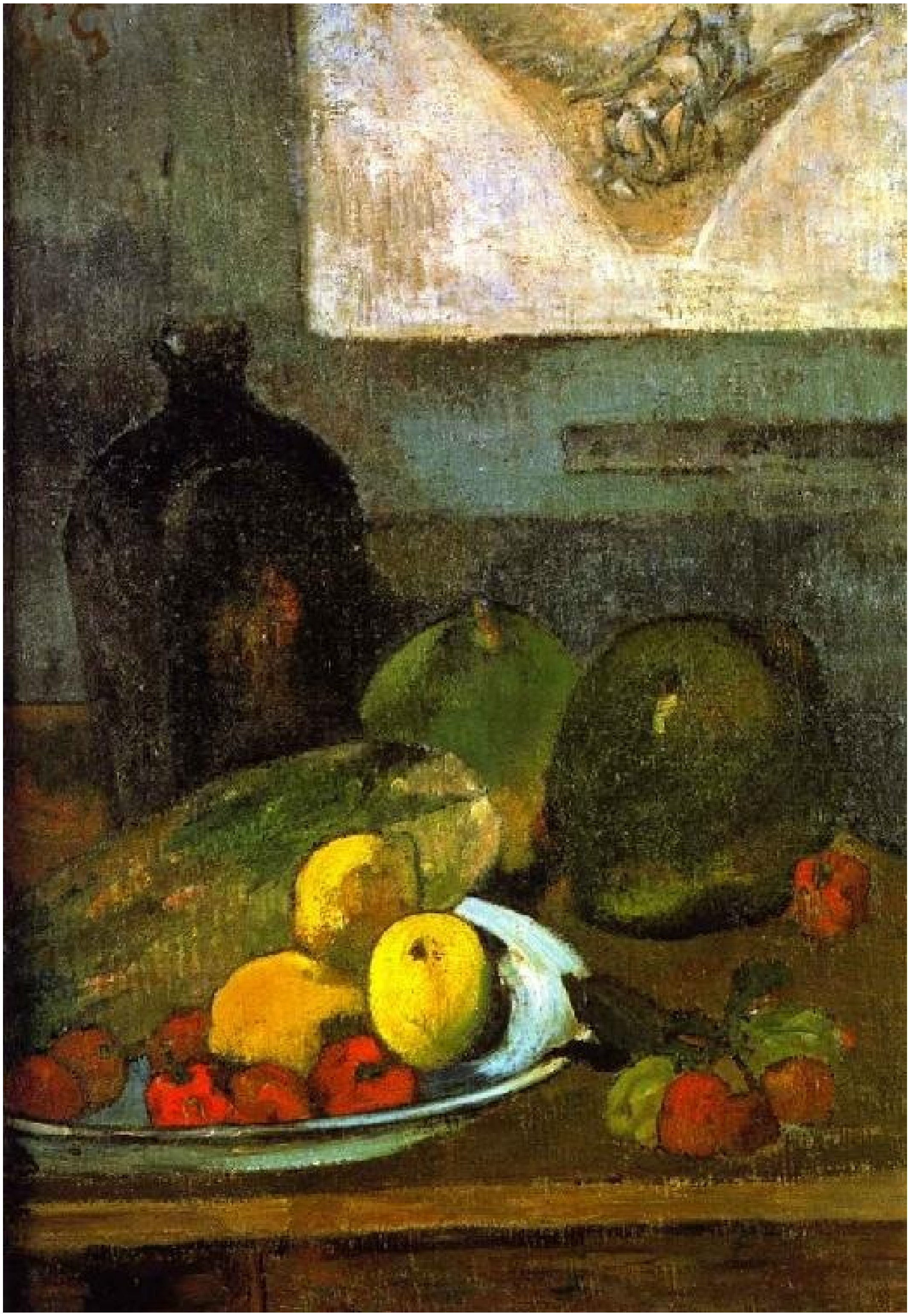
Sketch of Women of Martinique

1886-1887
Private collection
Watercolour



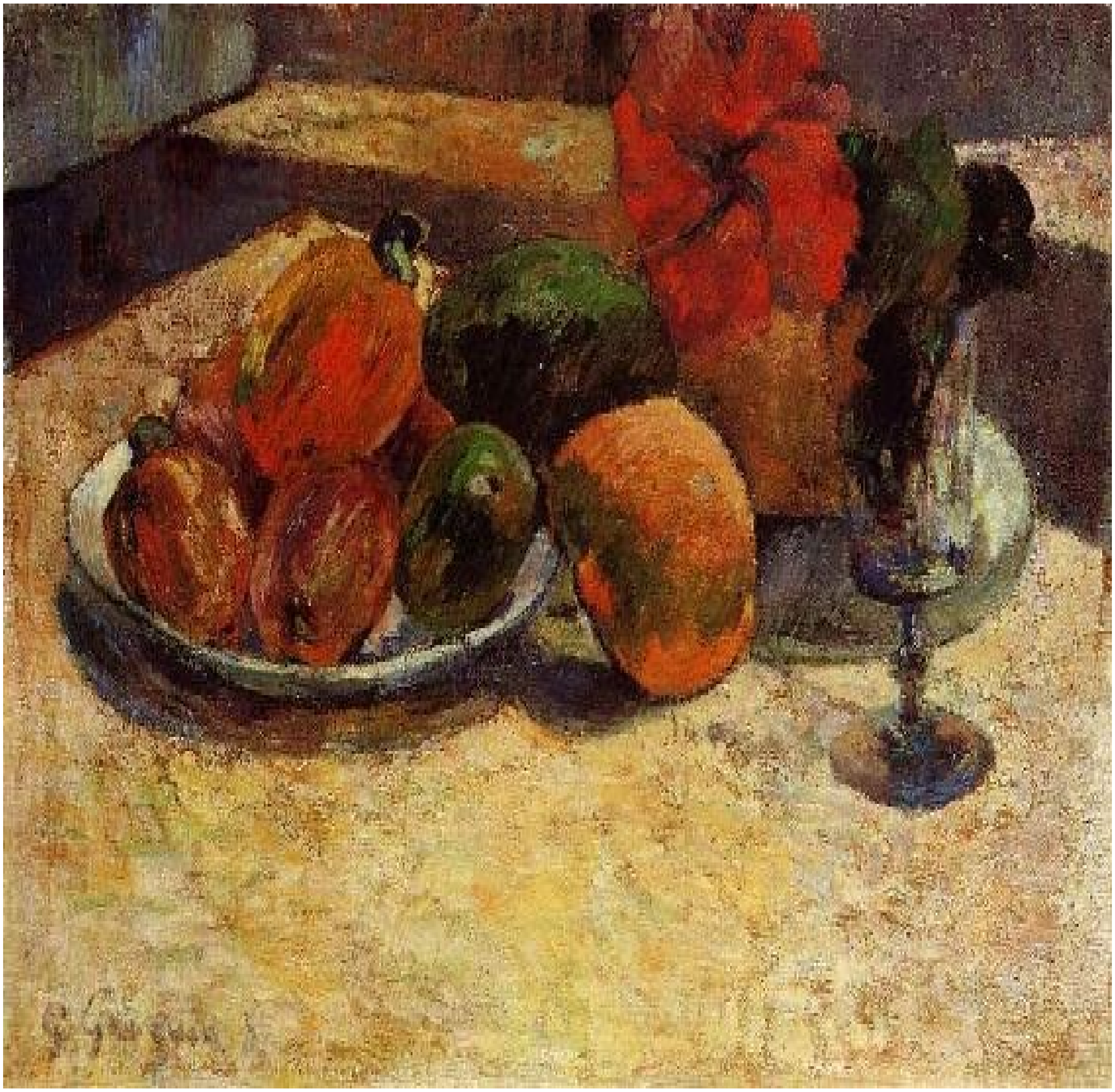
Still Life with Delacroix Drawing

1887
Musée d’Art Moderne et Contemporain de Strasbourg
Oil on canvas



Still Life with Mangoes and Hisbiscus

1887
Private collection
Oil on canvas



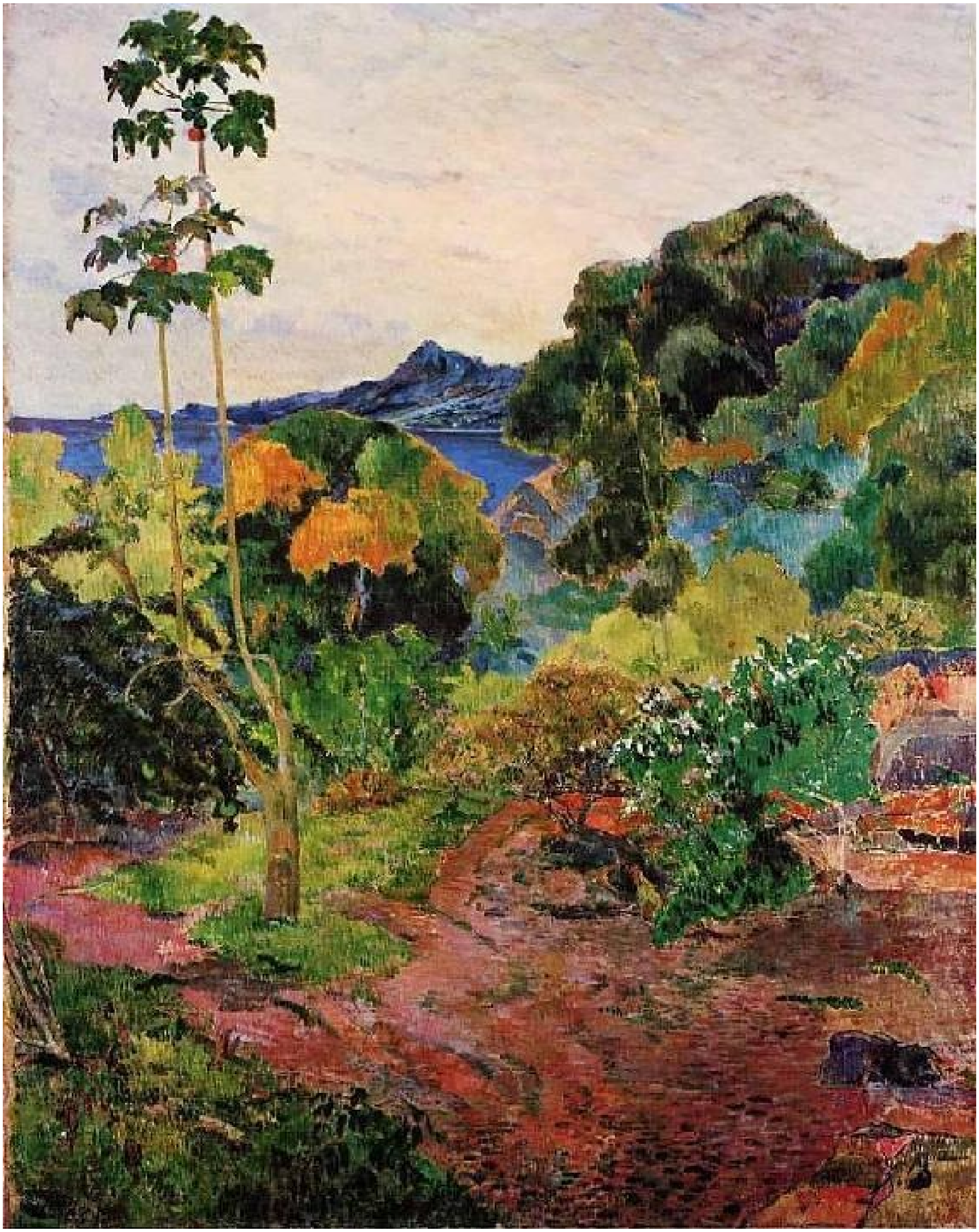
Tropical Conversation

1887
Private collection
Oil on canvas

P Gauguin 87

Tropical Vegetation

1887
Scottish National Gallery, National Galleries of Scotland
Oil on canvas

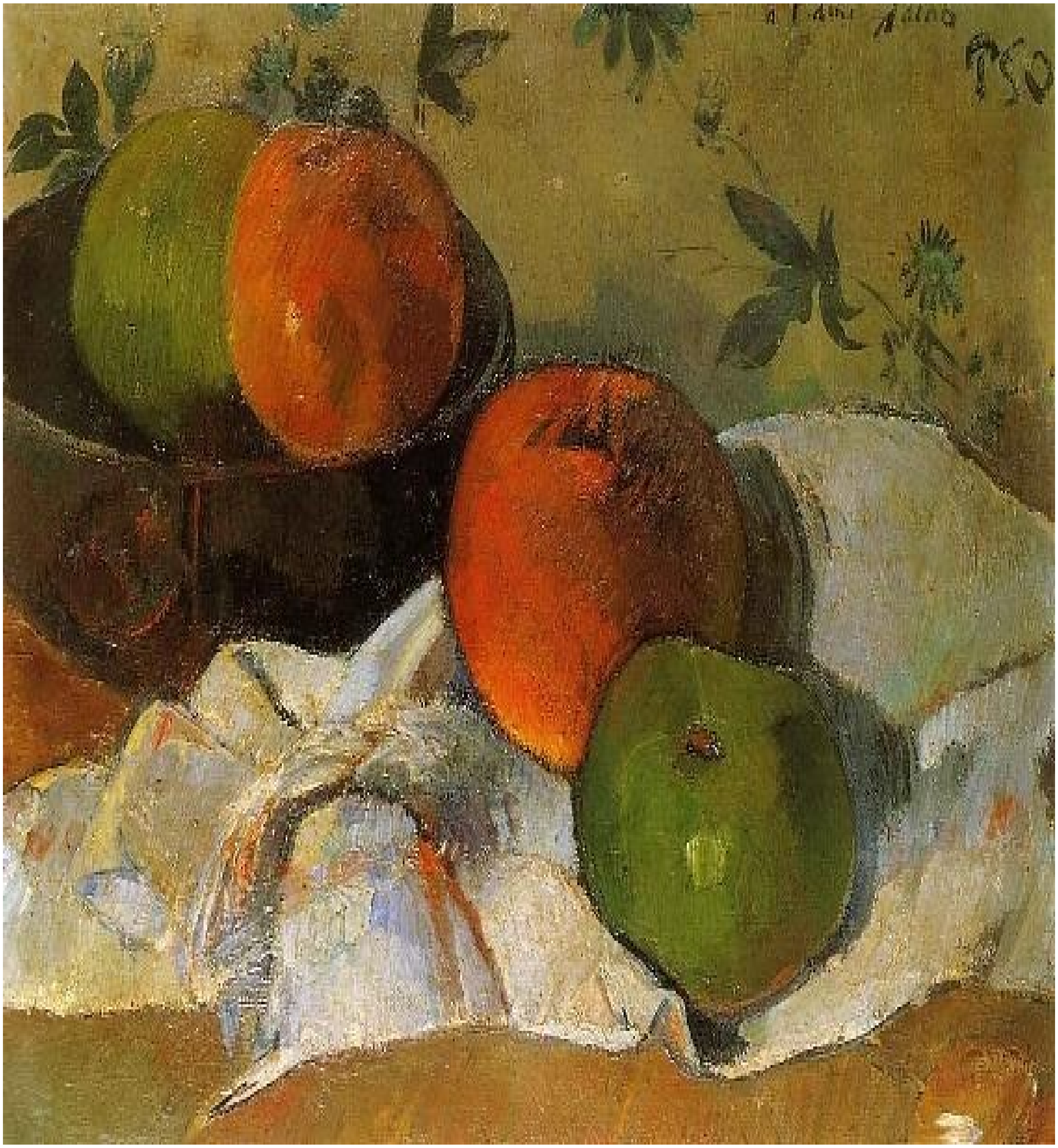


Two Girls Bathing

1887
Museu Nacional de Bellas Artes - Buenos Aires
Oil on canvas

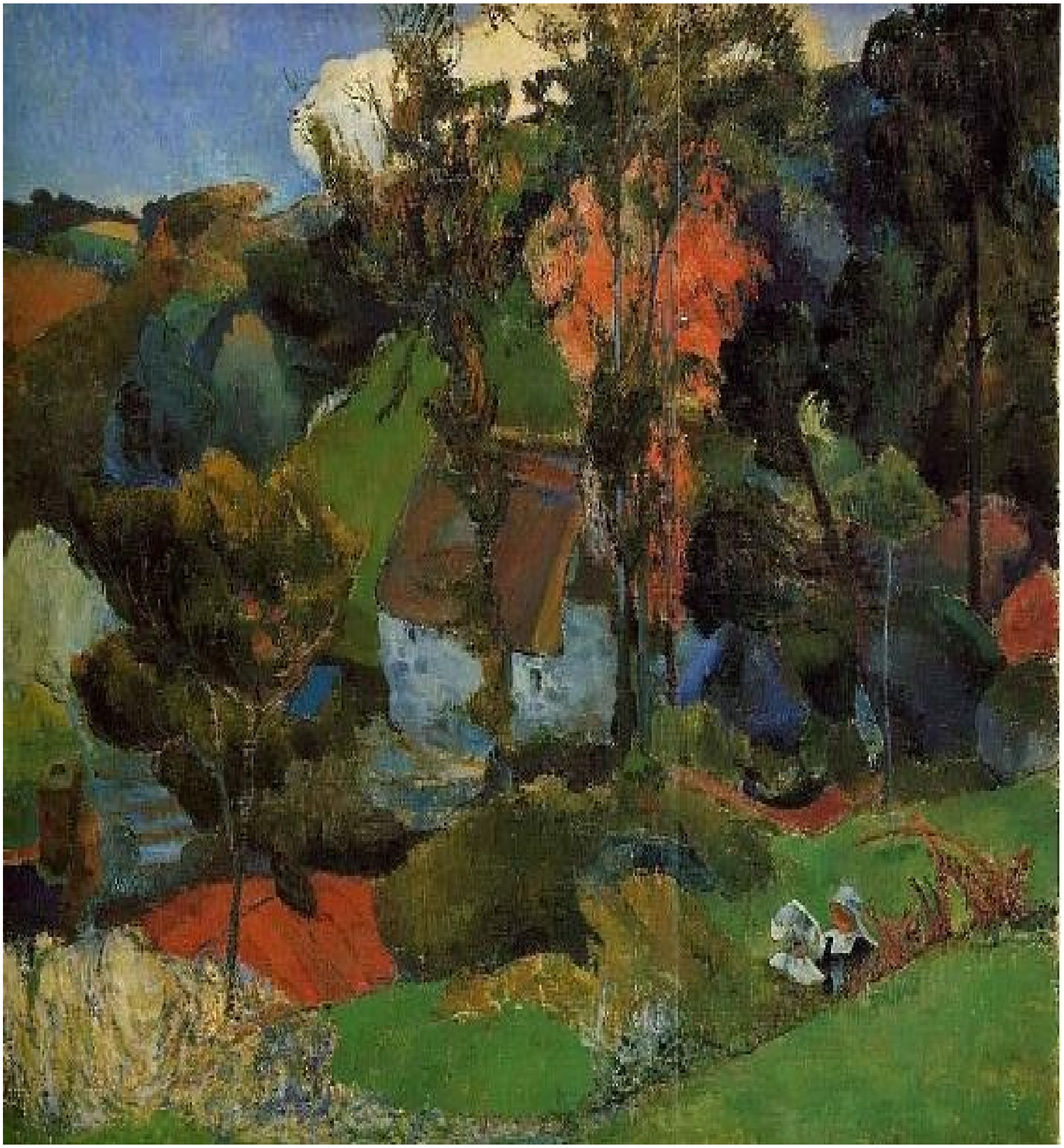
Apples and Bowl

1888
Private collection
Oil on canvas



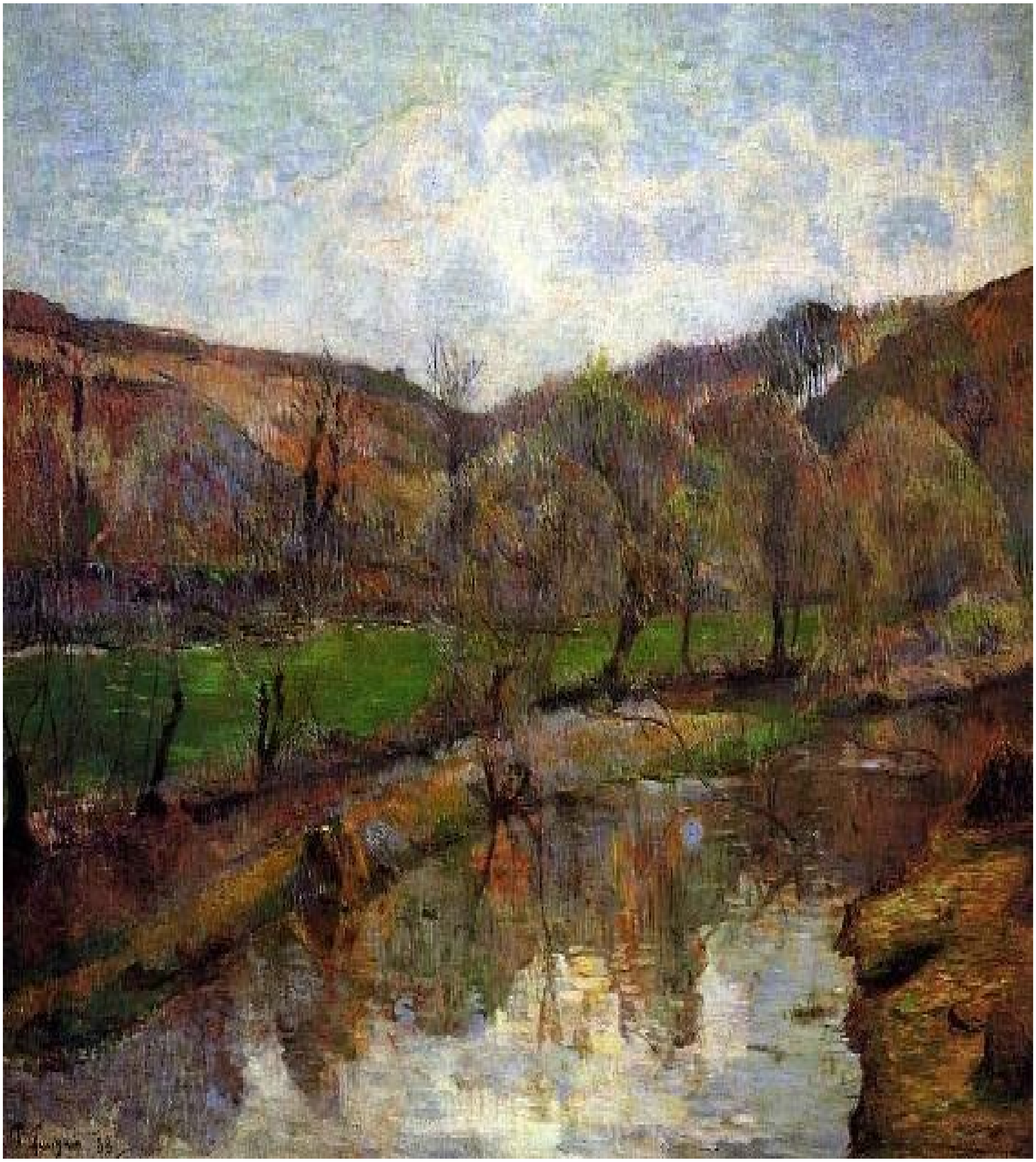
The Aven Running through Pont-Aven

1888
Private collection
Oil on canvas



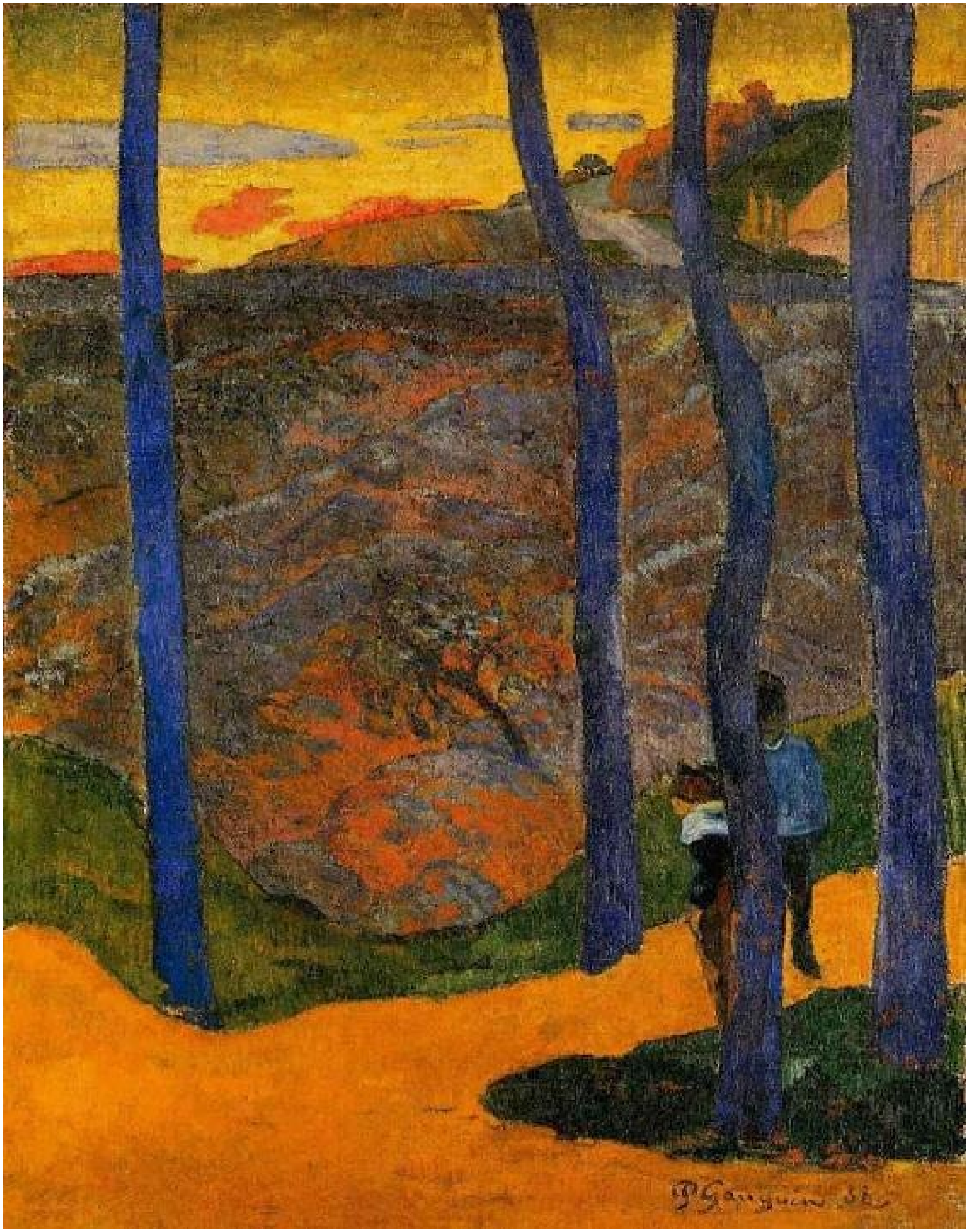
Aven Valley, Upstream of Pont-Aven

1888
National Gallery of Art - Washington DC
Oil on canvas



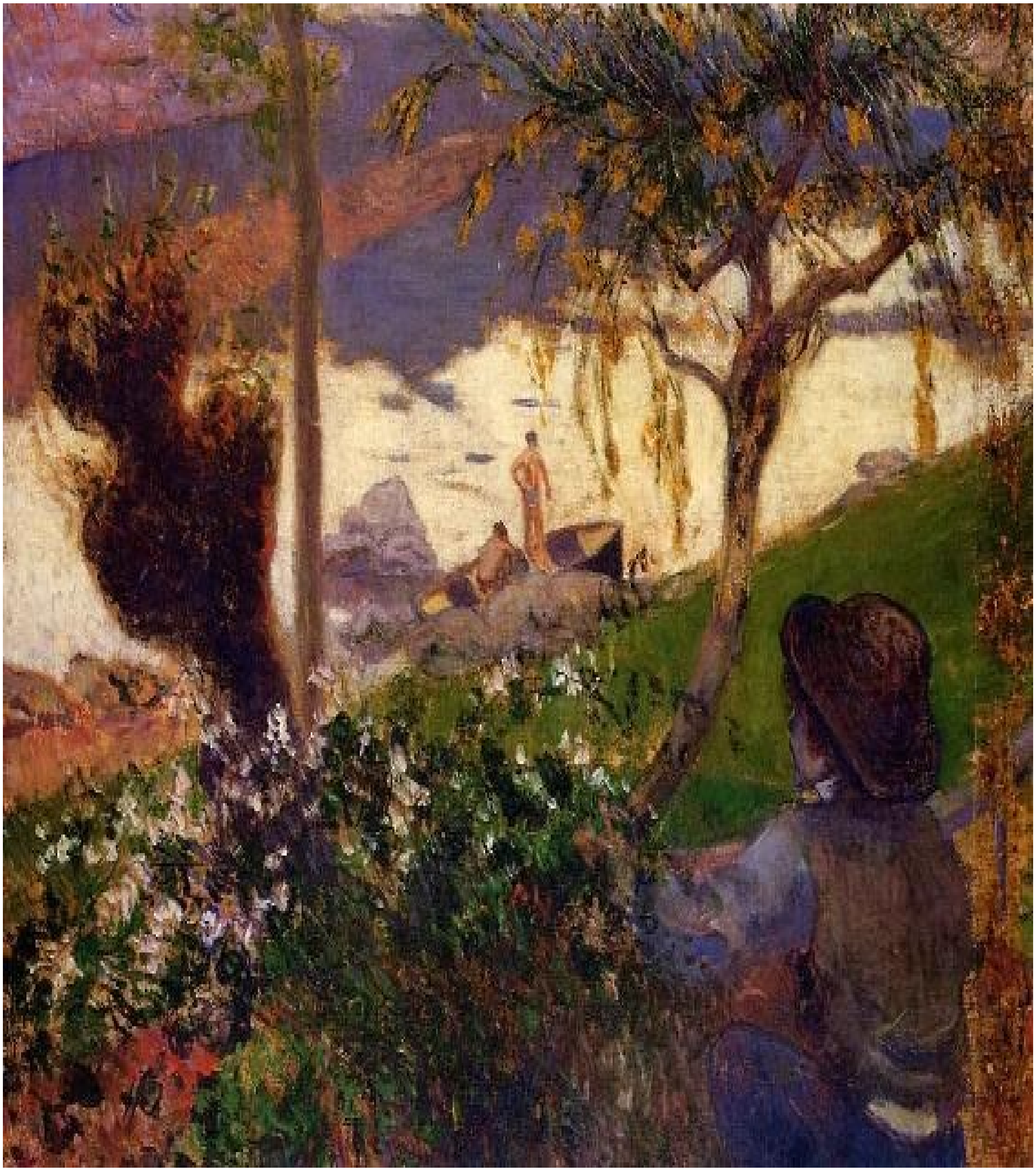
Blue Trees

1888
Ordrupgaard Collection, Copenhagen
Oil on canvas


P Gauguin 88

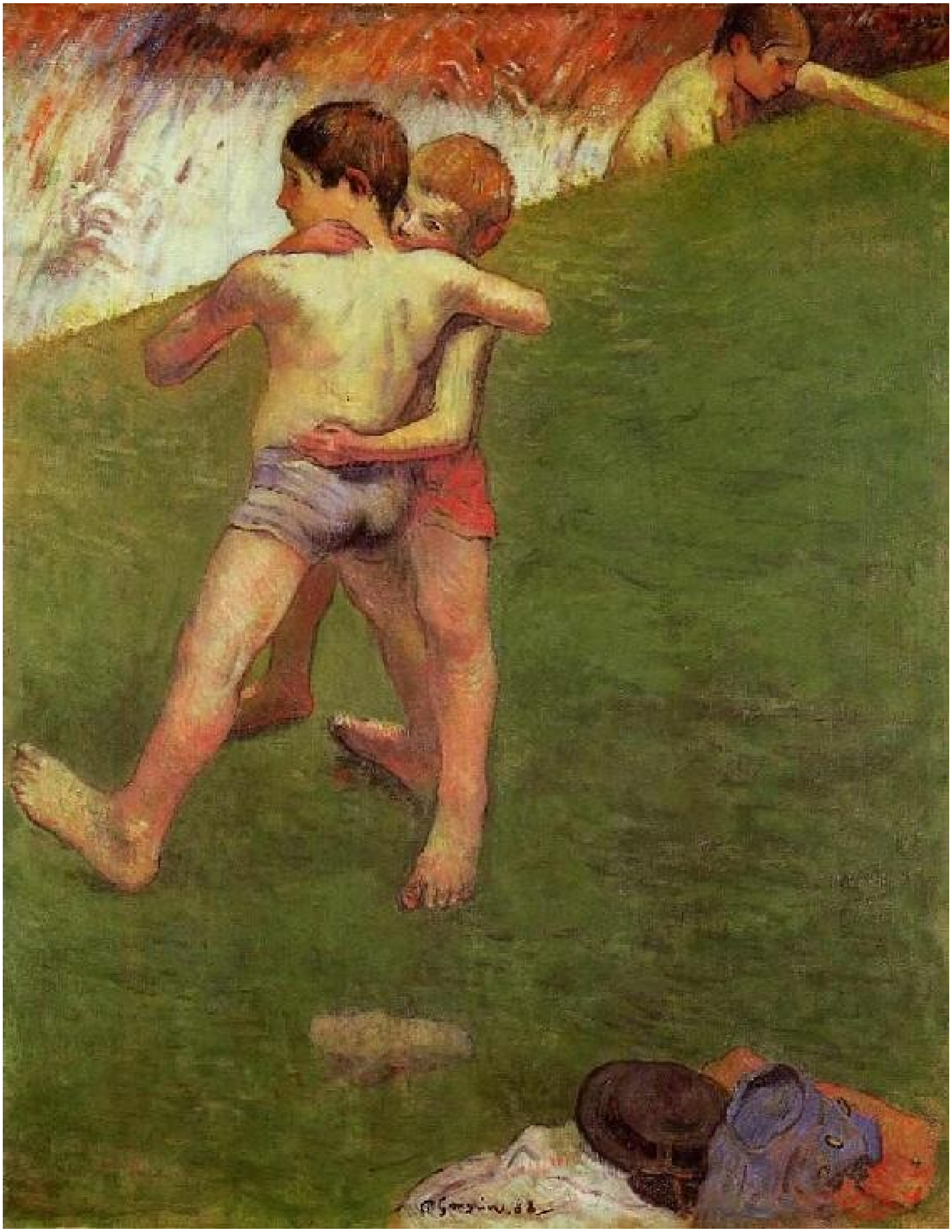
Breton Boy by the Aven River

1888
Musée de Grenoble
Oil on canvas



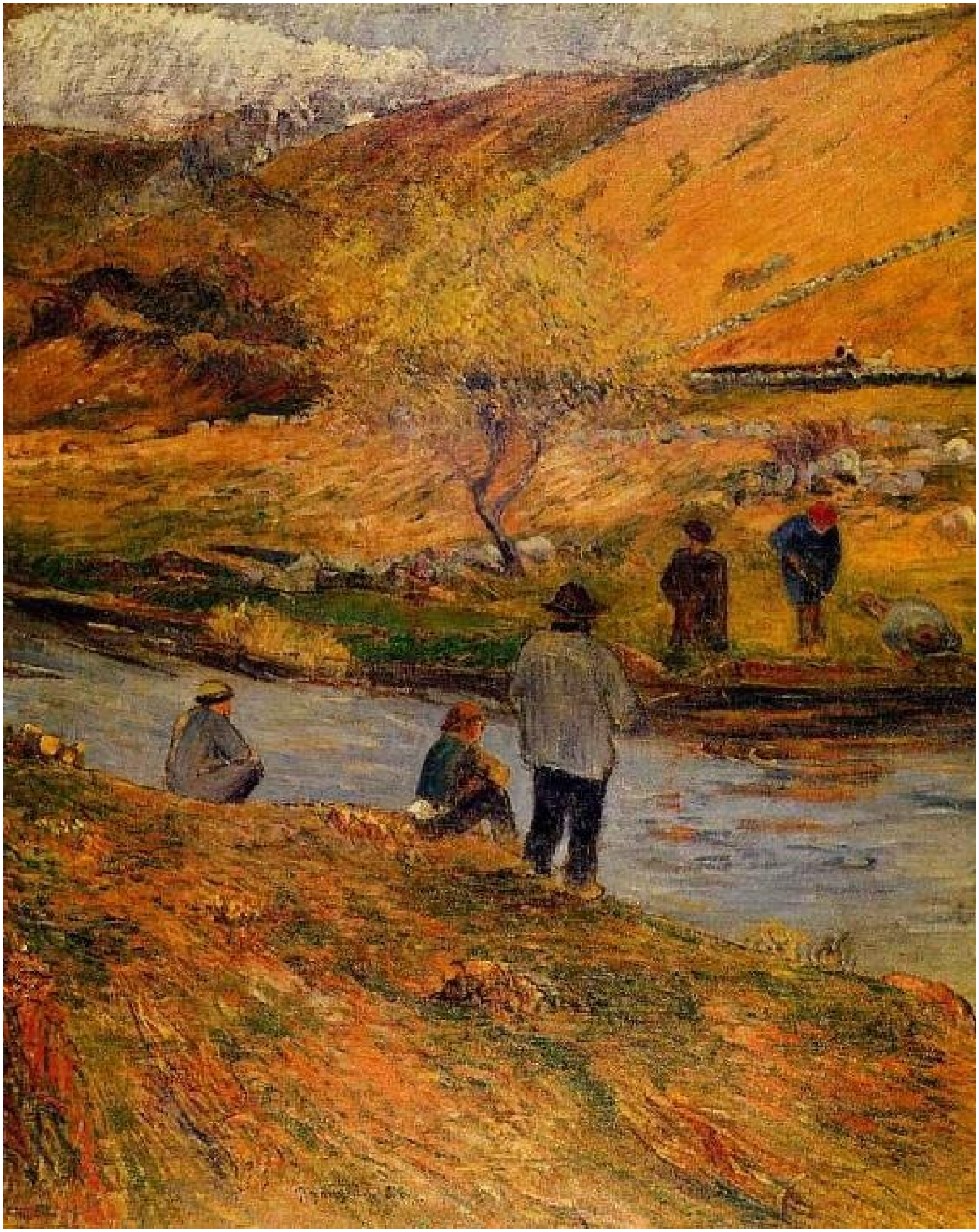
Breton Boys Wrestling

1888
Private collection
Oil on canvas


P Gauguin 88

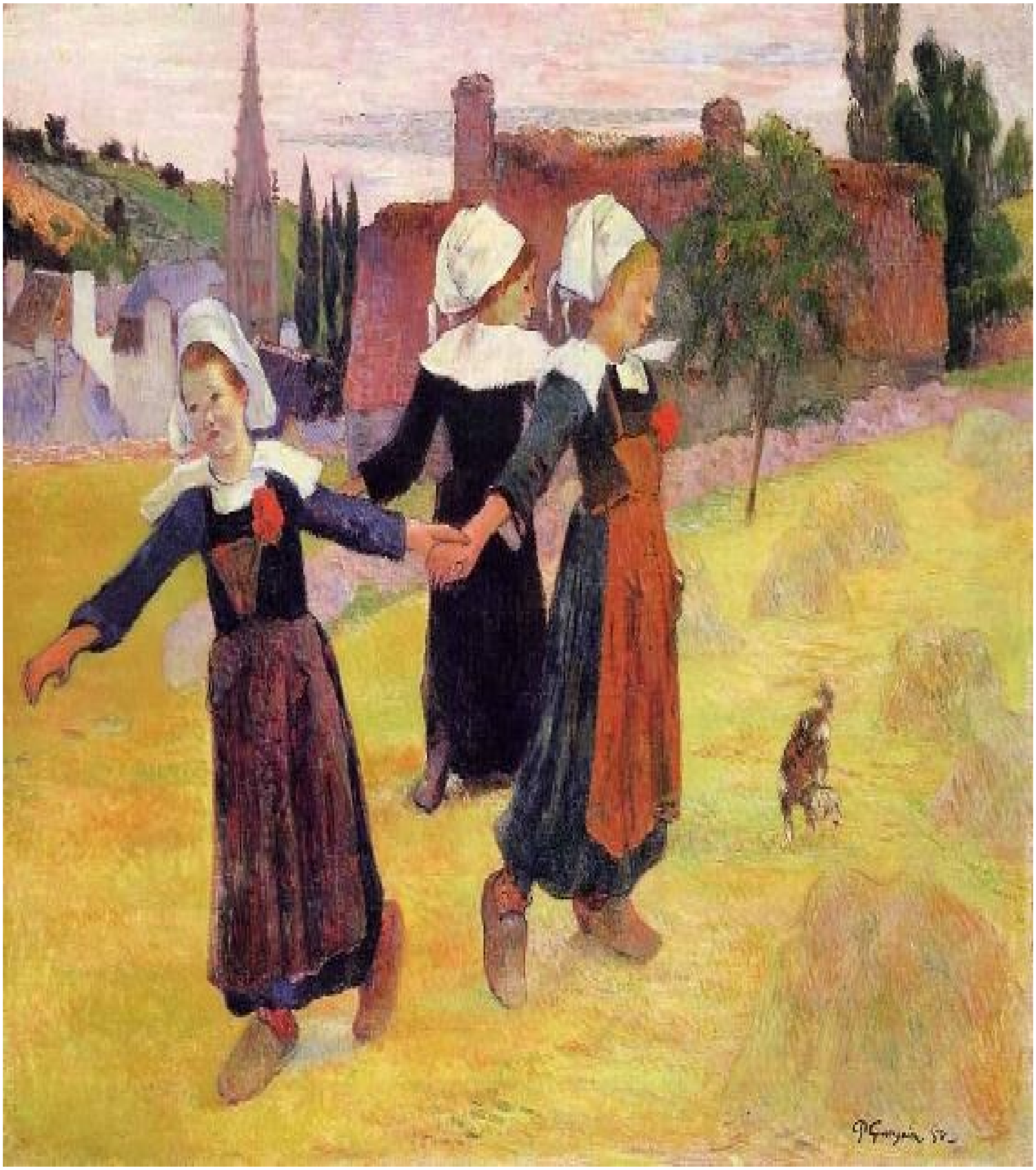
Breton Fishermen

1888
Private collection
Oil on canvas



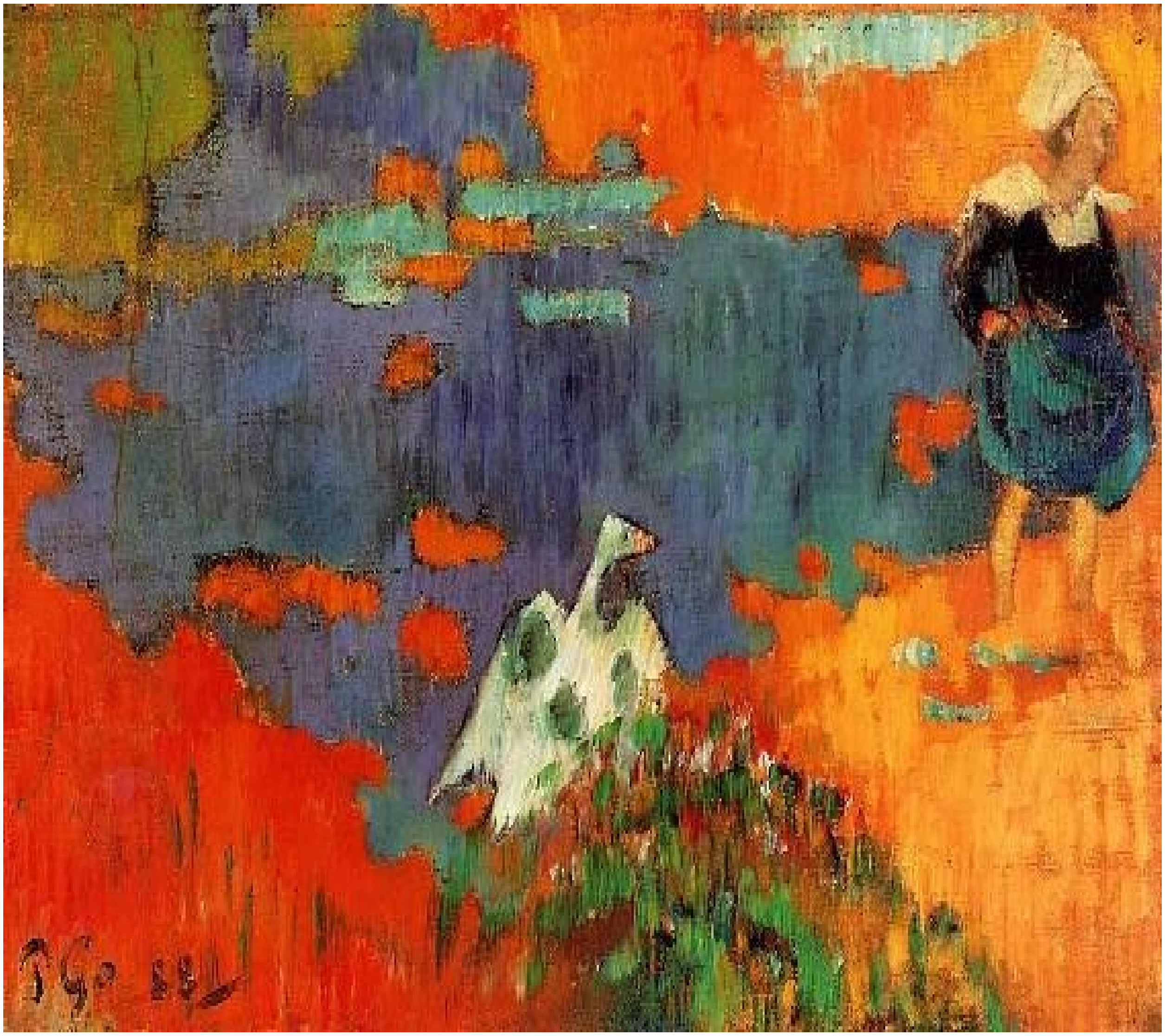
Breton Girls Dancing

1888
National Gallery of Art - Washington DC
Oil on canvas



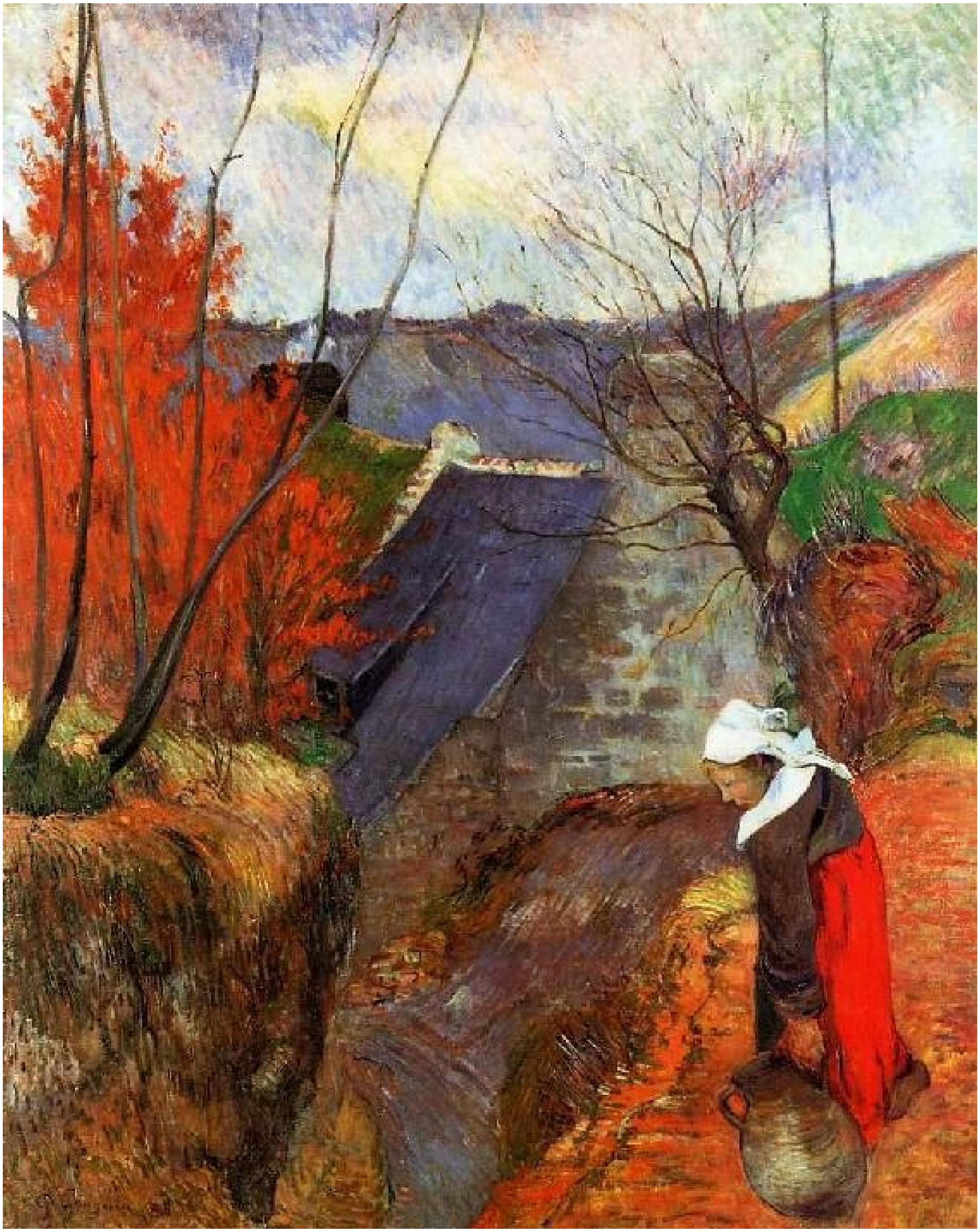
Breton Woman and Goose by the Water

1888
Private collection
Oil on canvas



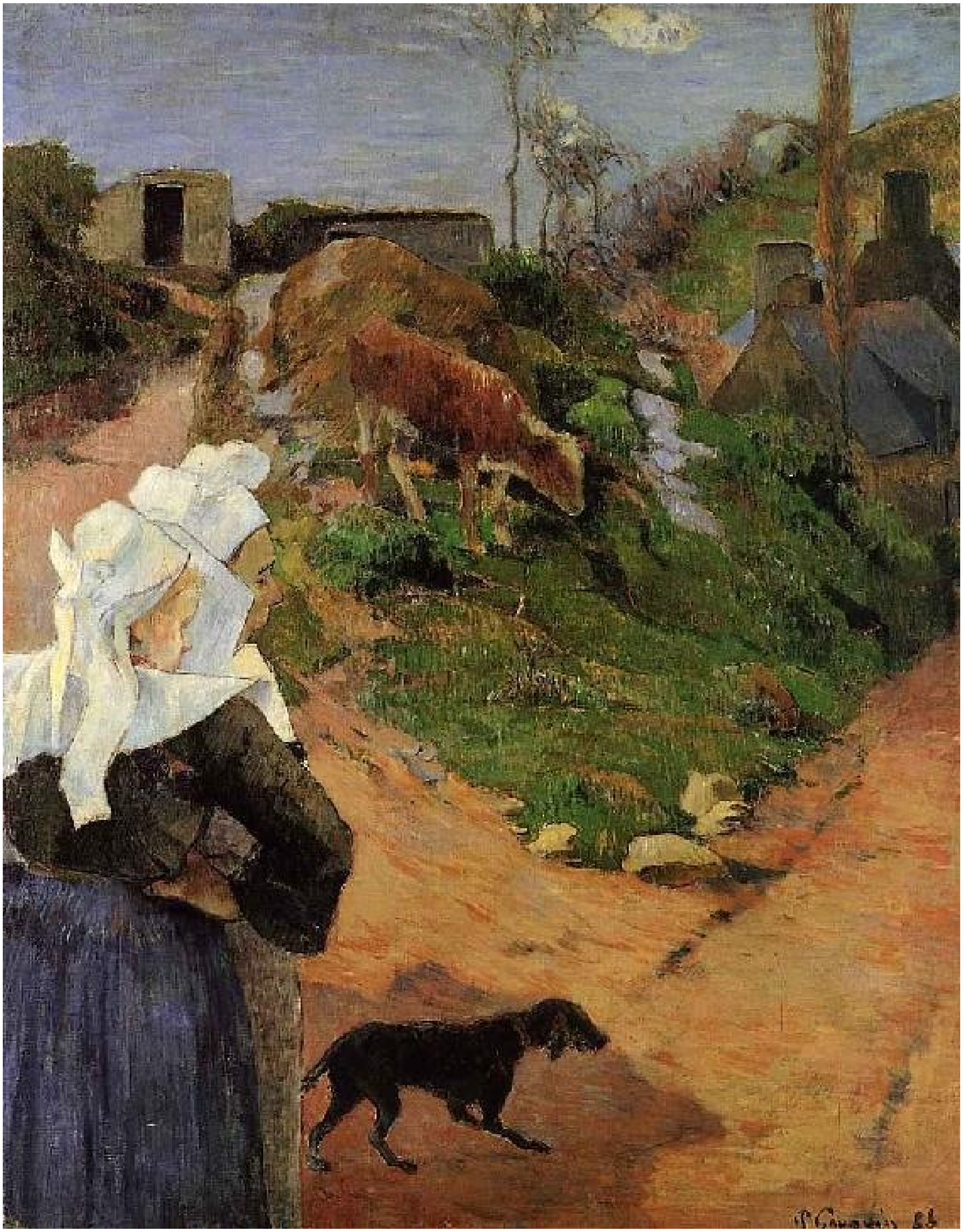
Breton Woman with Pitcher

1888
Private collection
Oil on canvas



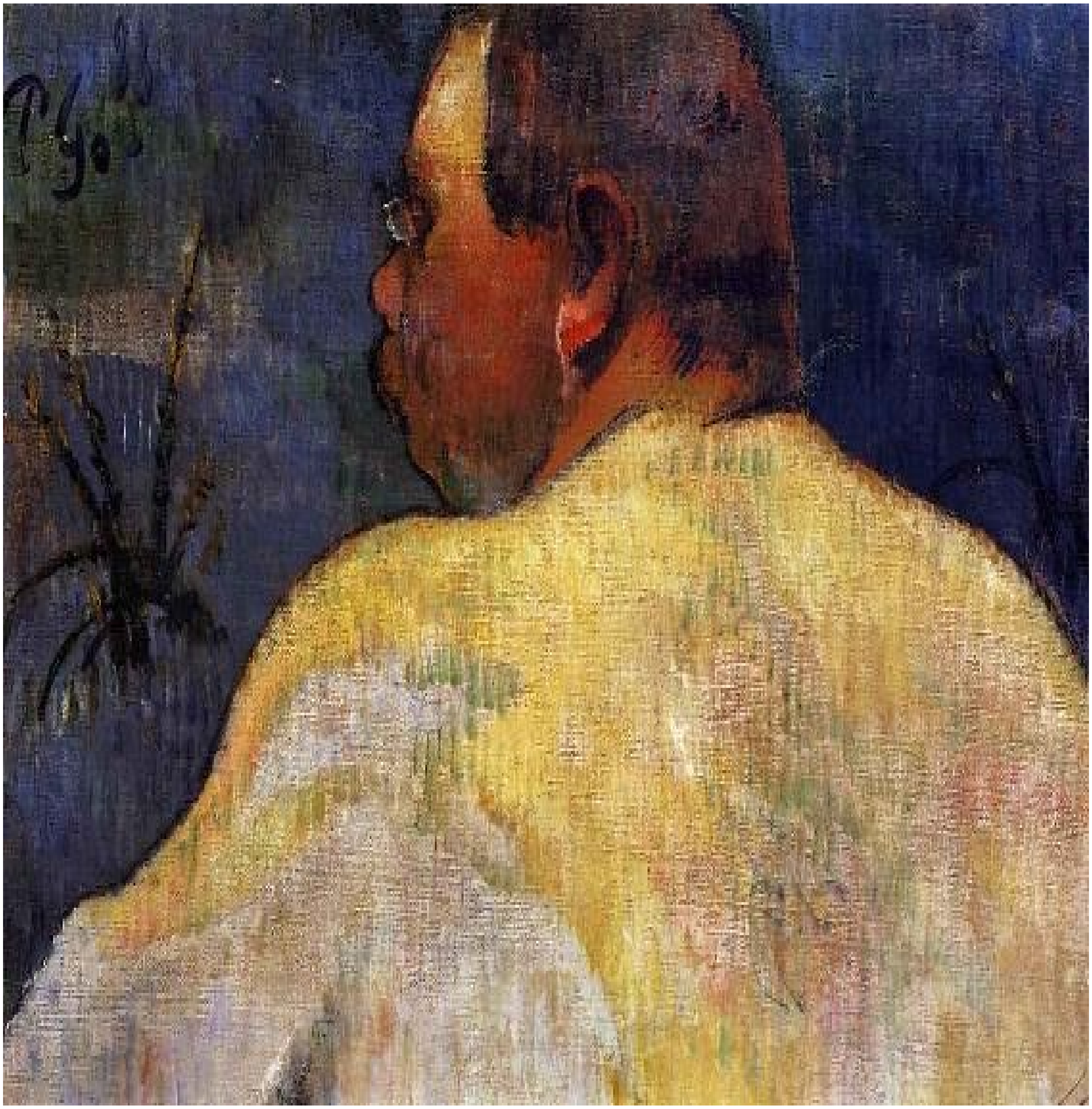
Breton Women at the Turn

1888
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas


P Gauguin 86

Captain Jacob

1888
Private collection
Oil on canvas



Children Wrestling

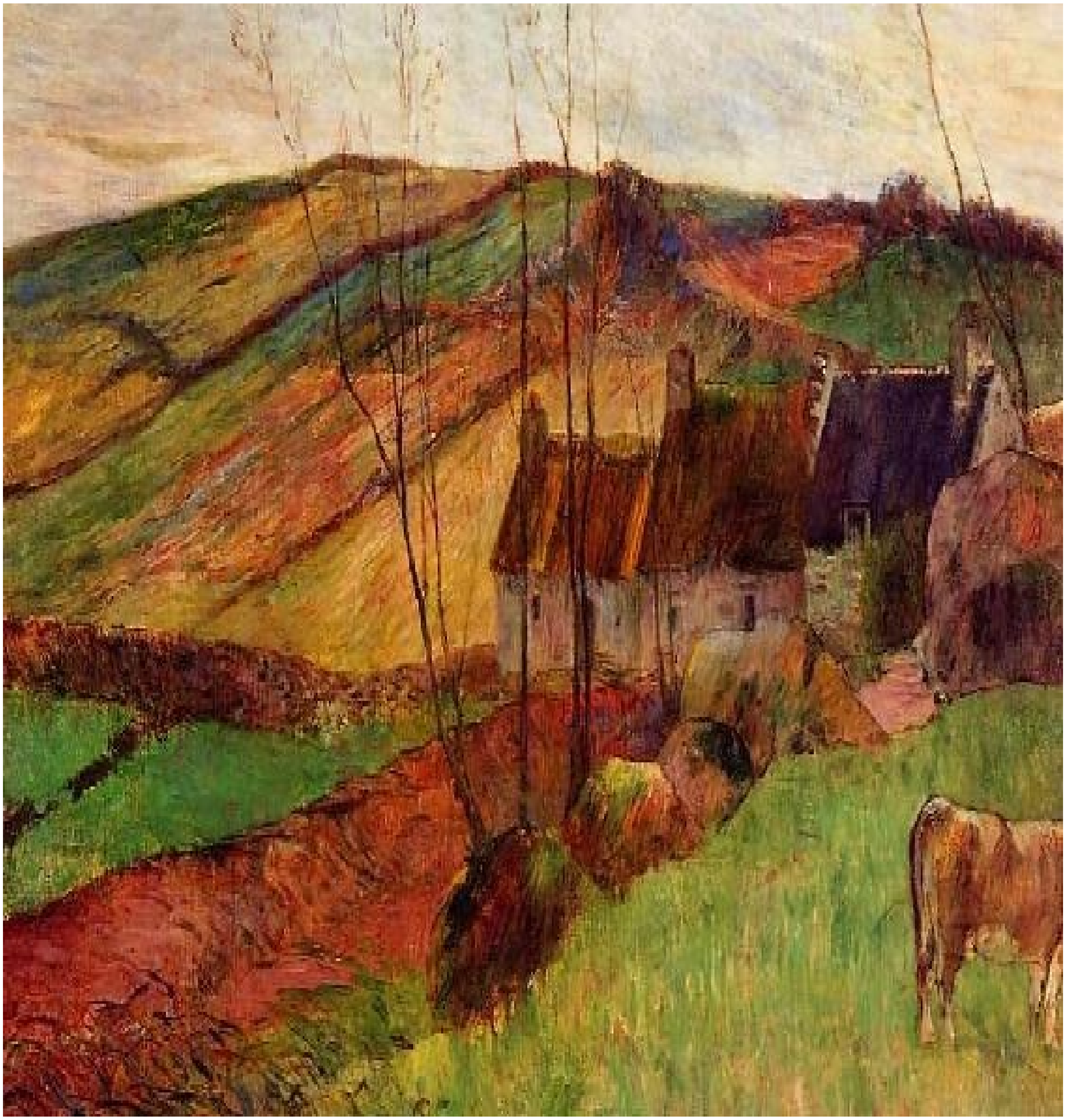
1888
Private collection
Painting

The Clog Maker

1888
Private collection
Oil on canvas

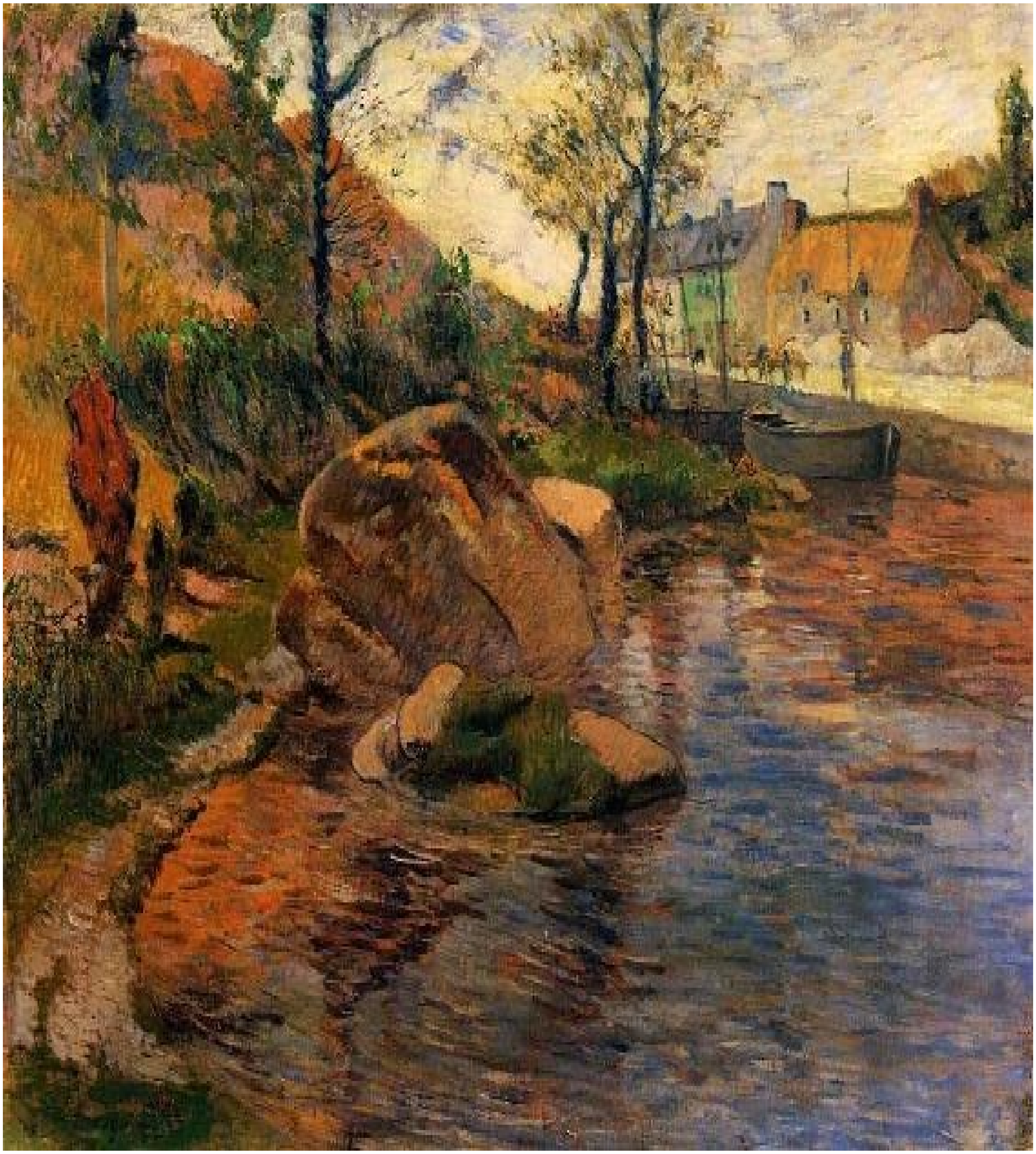
Cottages on Mount Sainte-Marguerite

1888
Private collection
Oil on panel



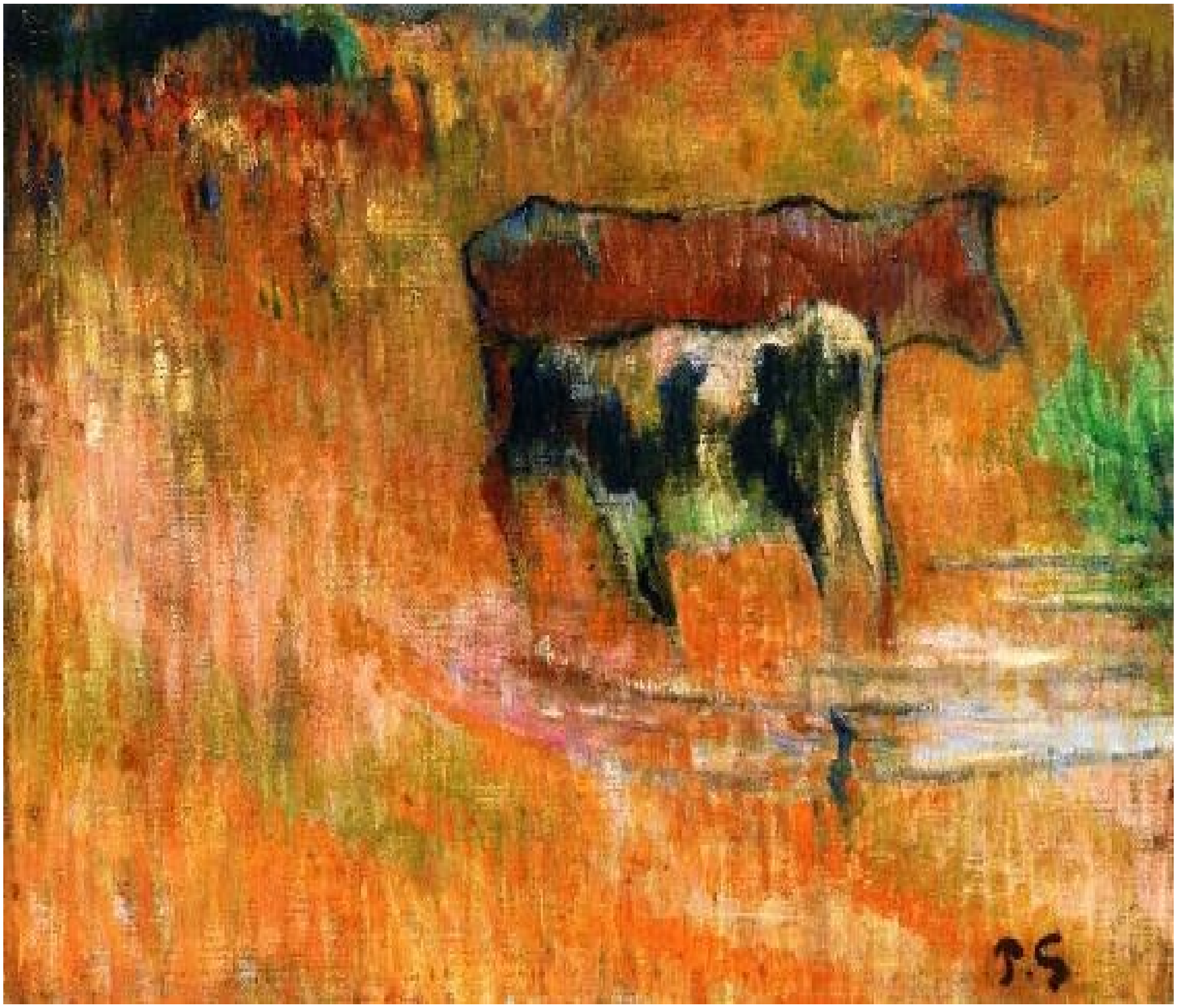
Cove opposite Pont-Aven Harbor

1888
Private collection
Oil on canvas



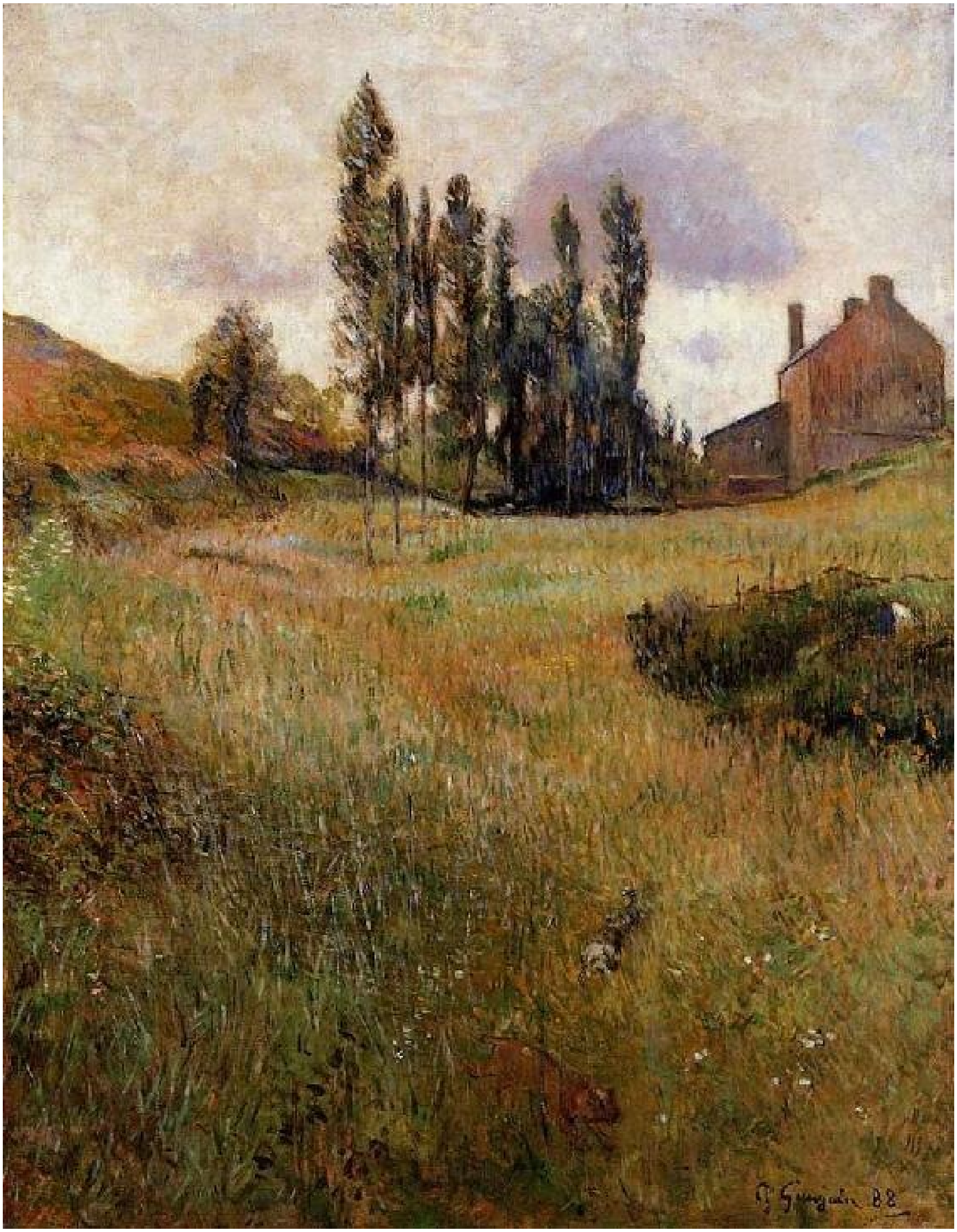
A Cow and Her Calf

1888
Private collection
Oil on canvas



Dogs Running through a Field

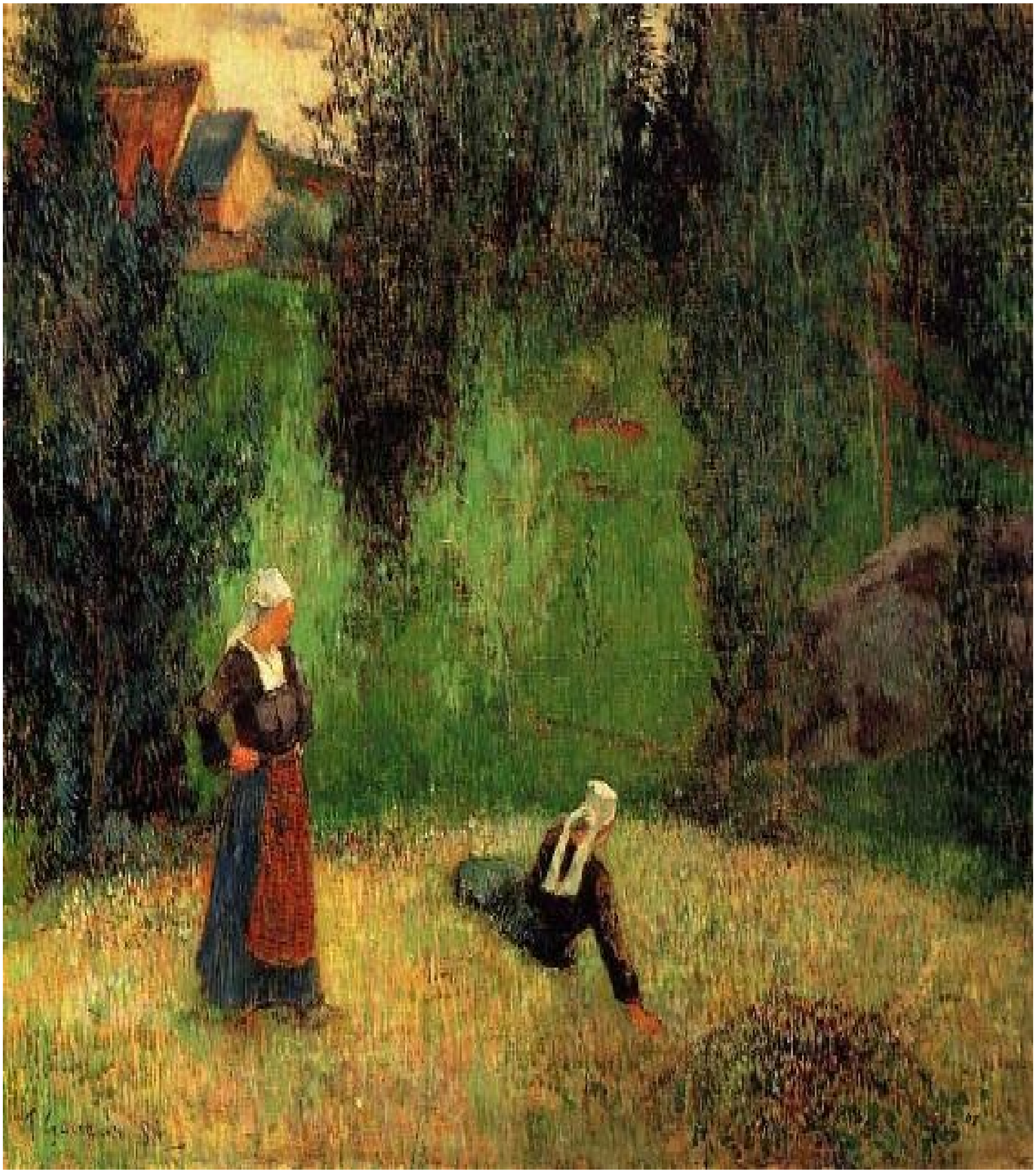
1888
Private collection
Oil on canvas



P Gauguin 88

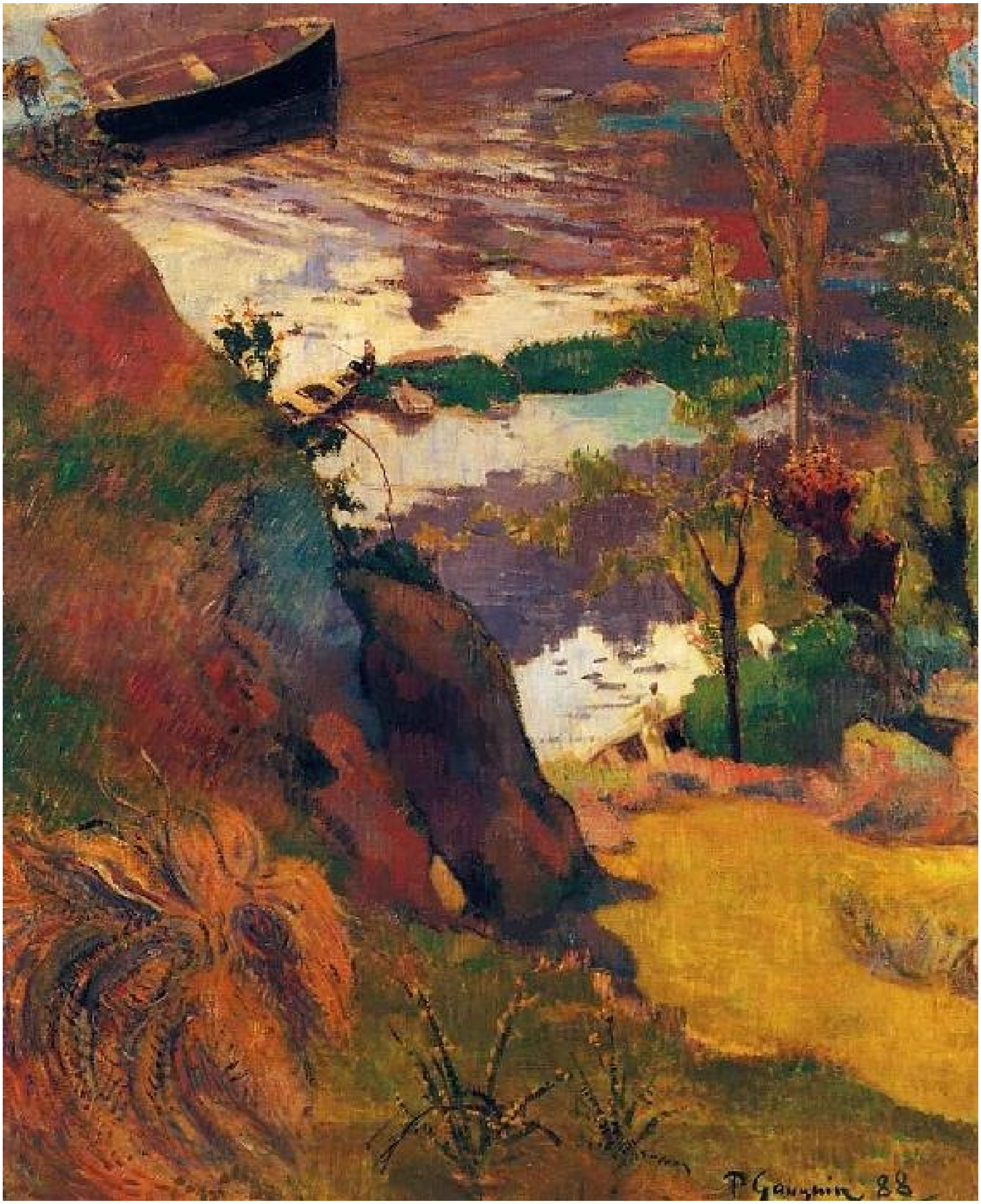
First Spring Flowers

1888
Private collection
Oil on canvas



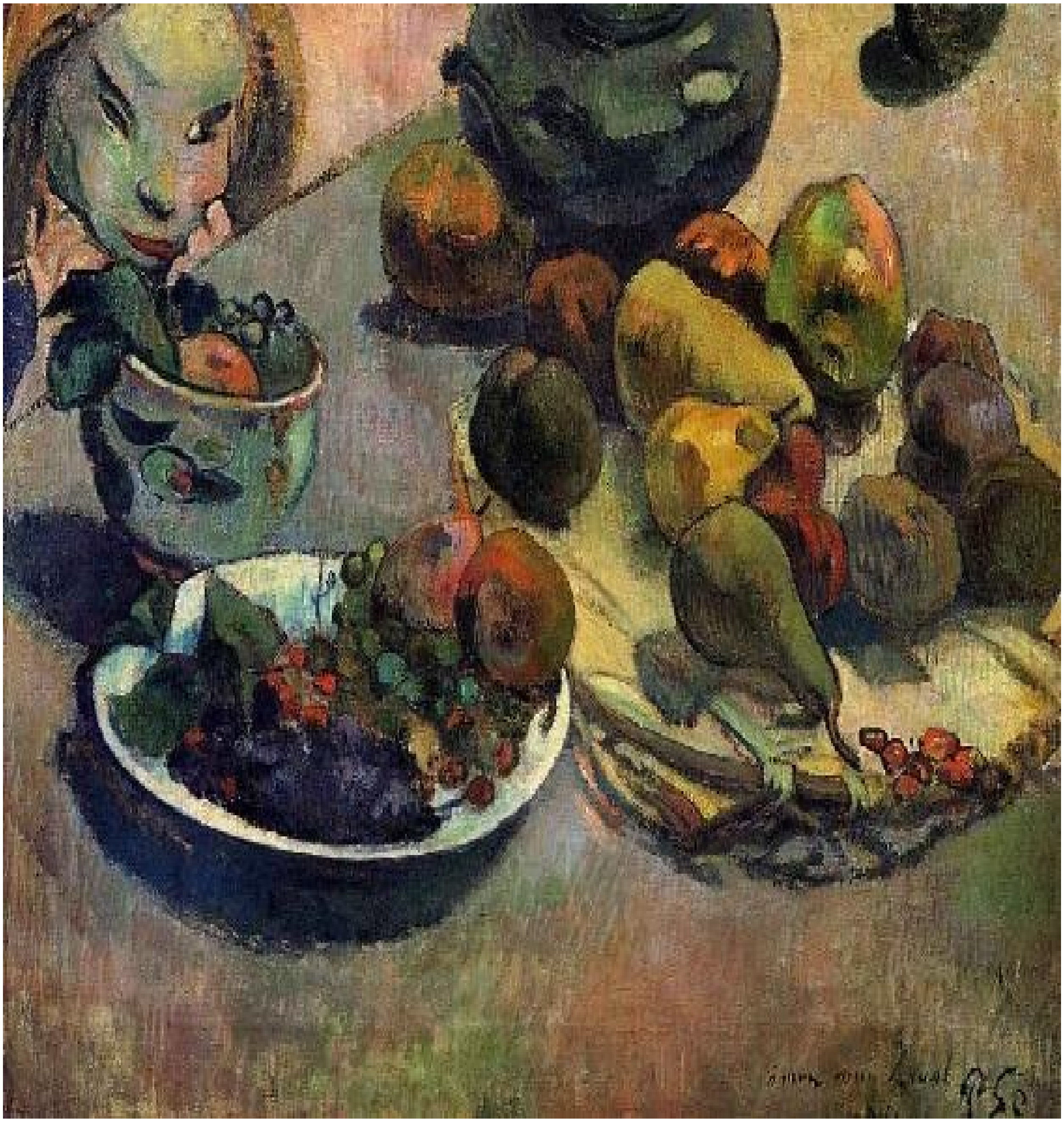
Fishermen and Bathers on the Aven

1888
Private collection
Oil on canvas


P Gauguin 88

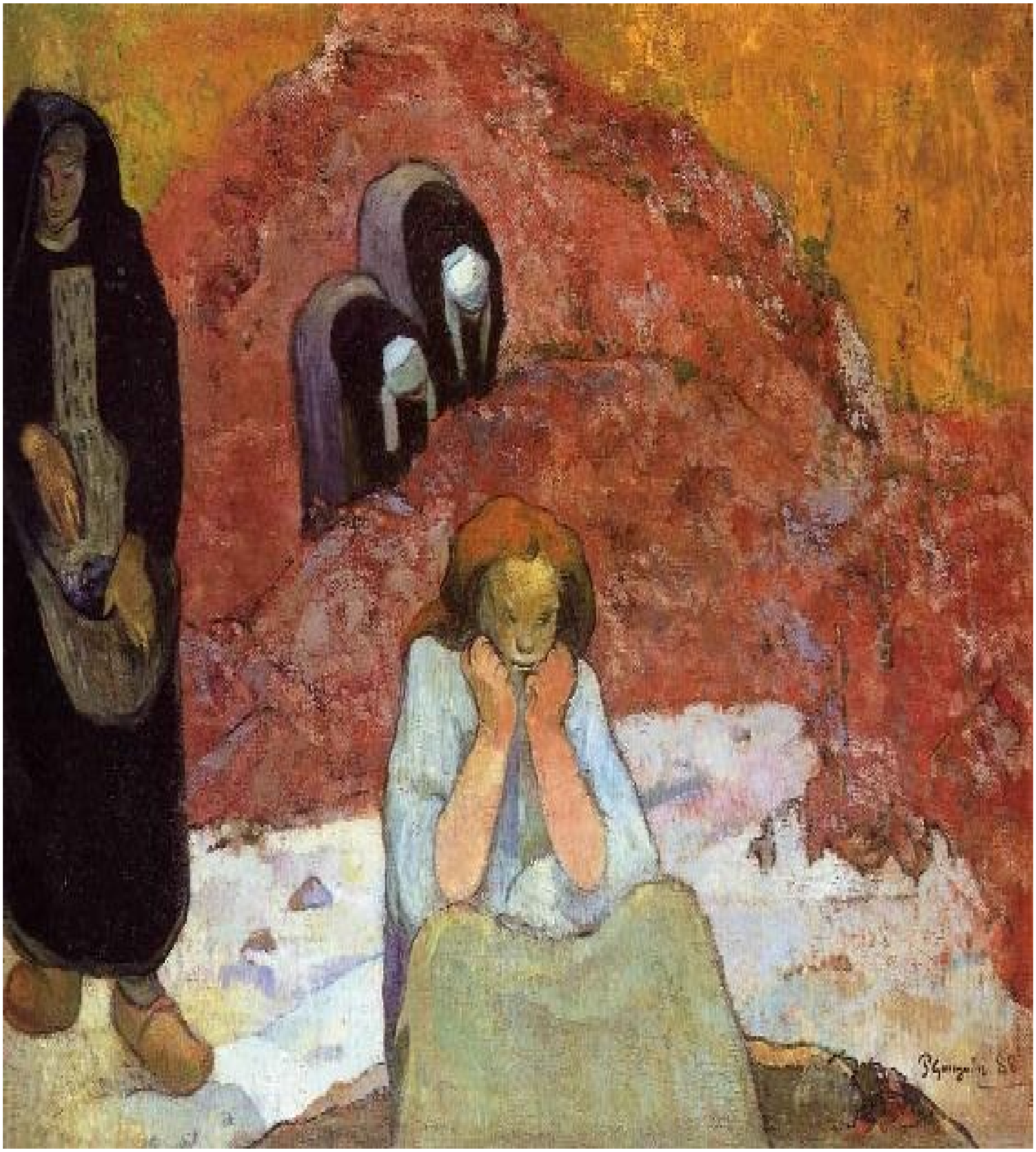
Fruit

1888
The Pushkin State Museum of Fine Arts
Oil on canvas



Grape Harvest in Arles

1888
Ordrupgaard Collection, Copenhagen
Oil on canvas



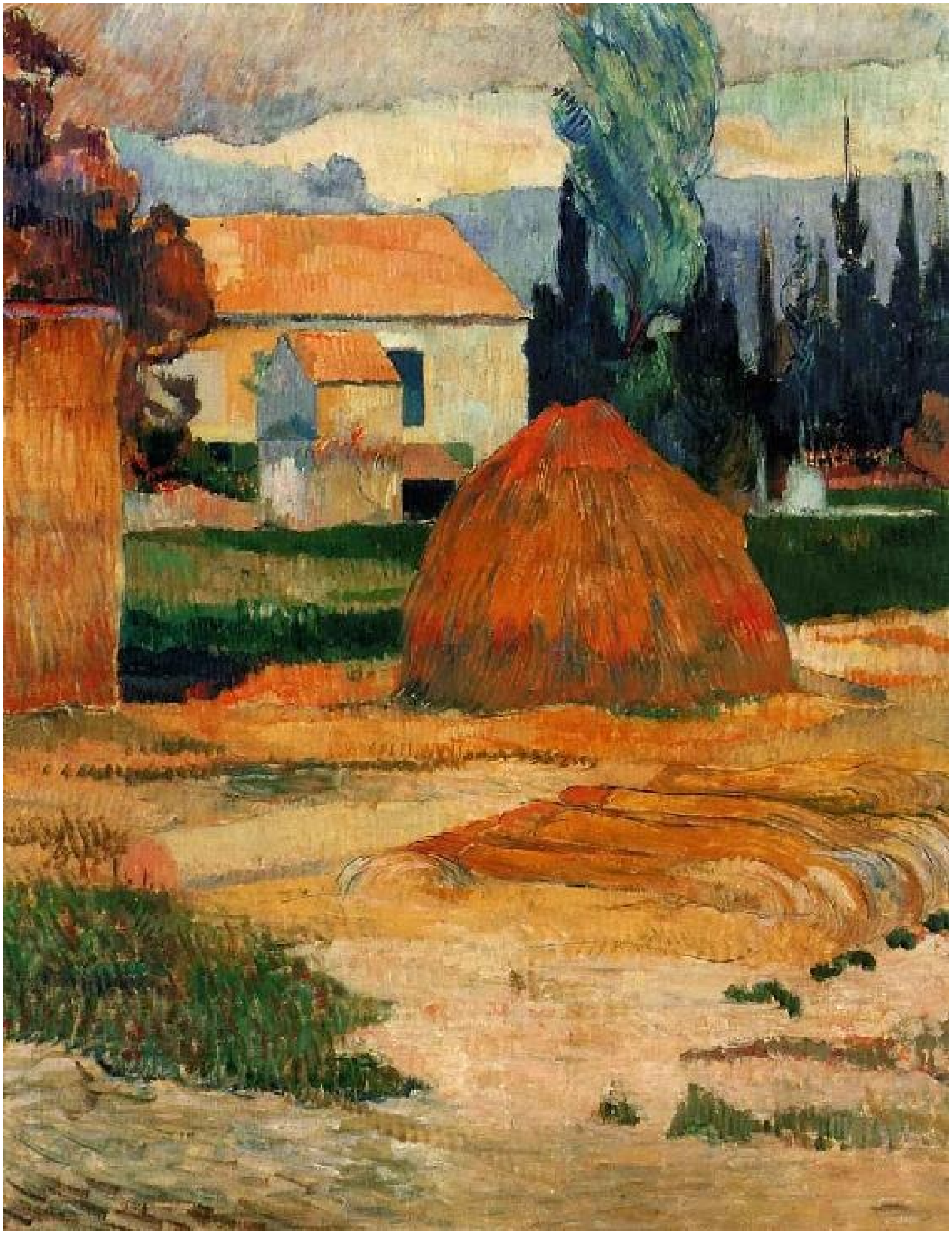
Haymaking

1888
Musée d’Orsay
Oil on canvas

P. Gauguin - 86

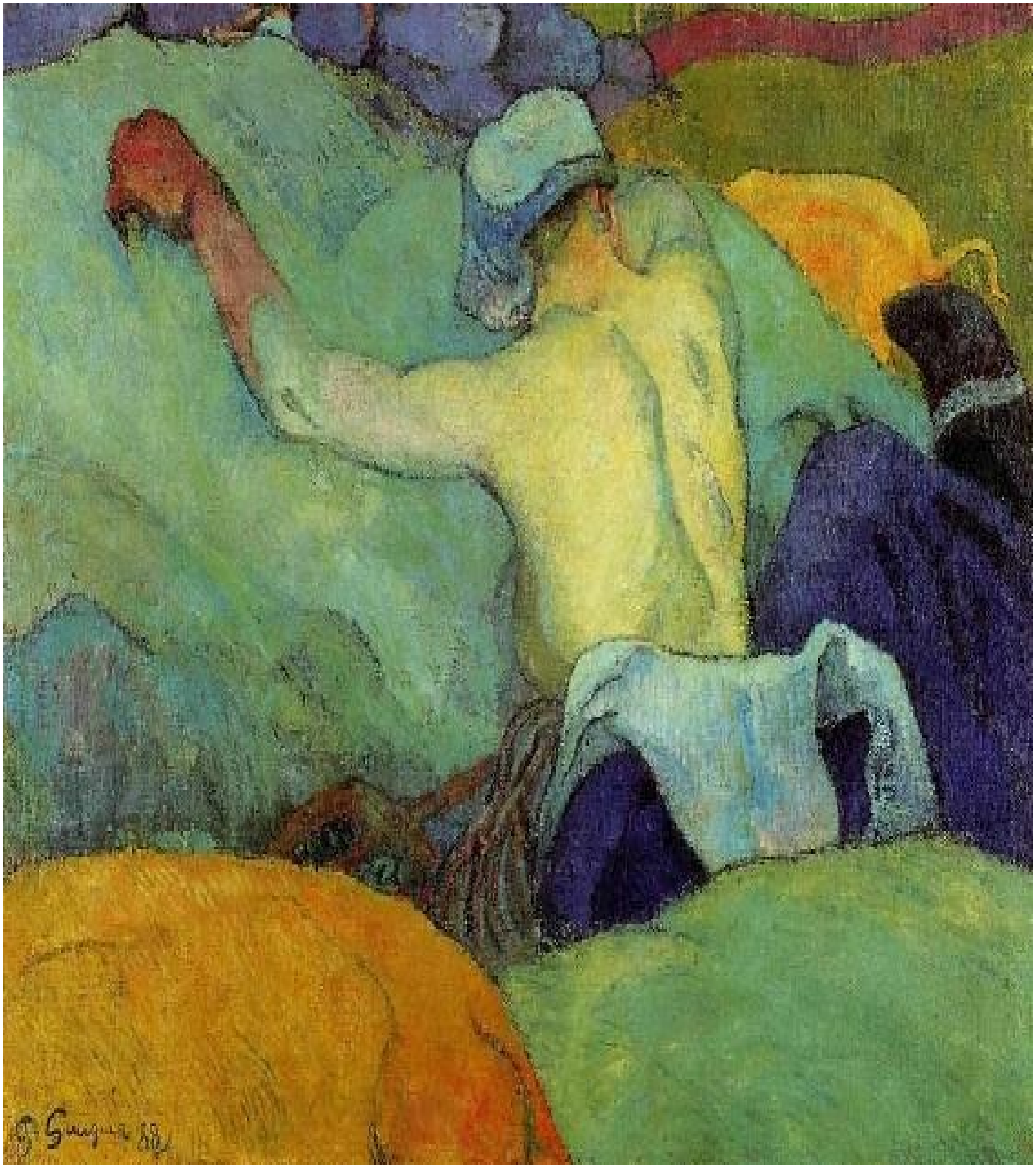
Haystack, near Arles

1888
Indianapolis Museum of Art
Oil on canvas



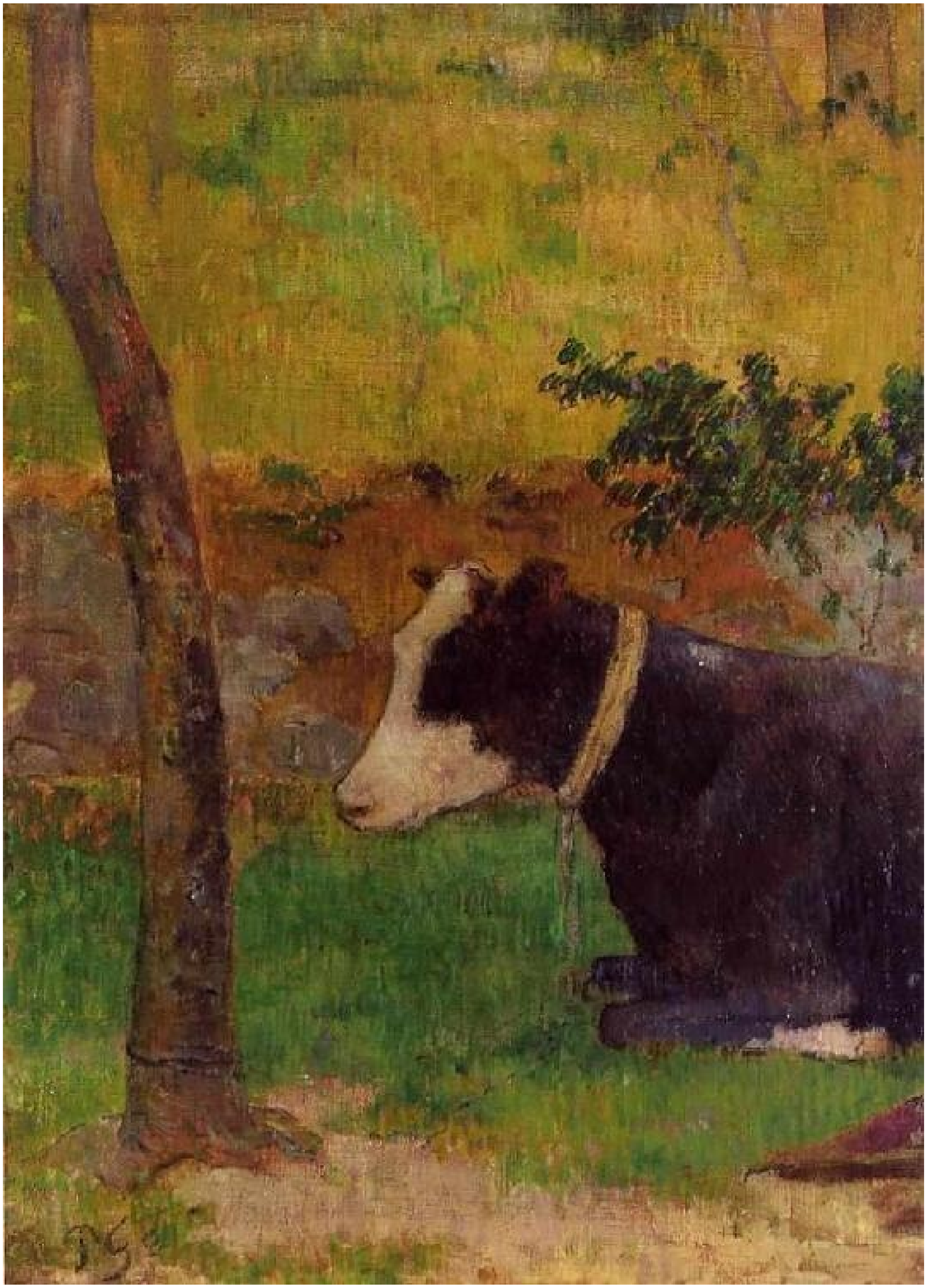
In the Heat of the Day

1888
Private collection
Oil on canvas



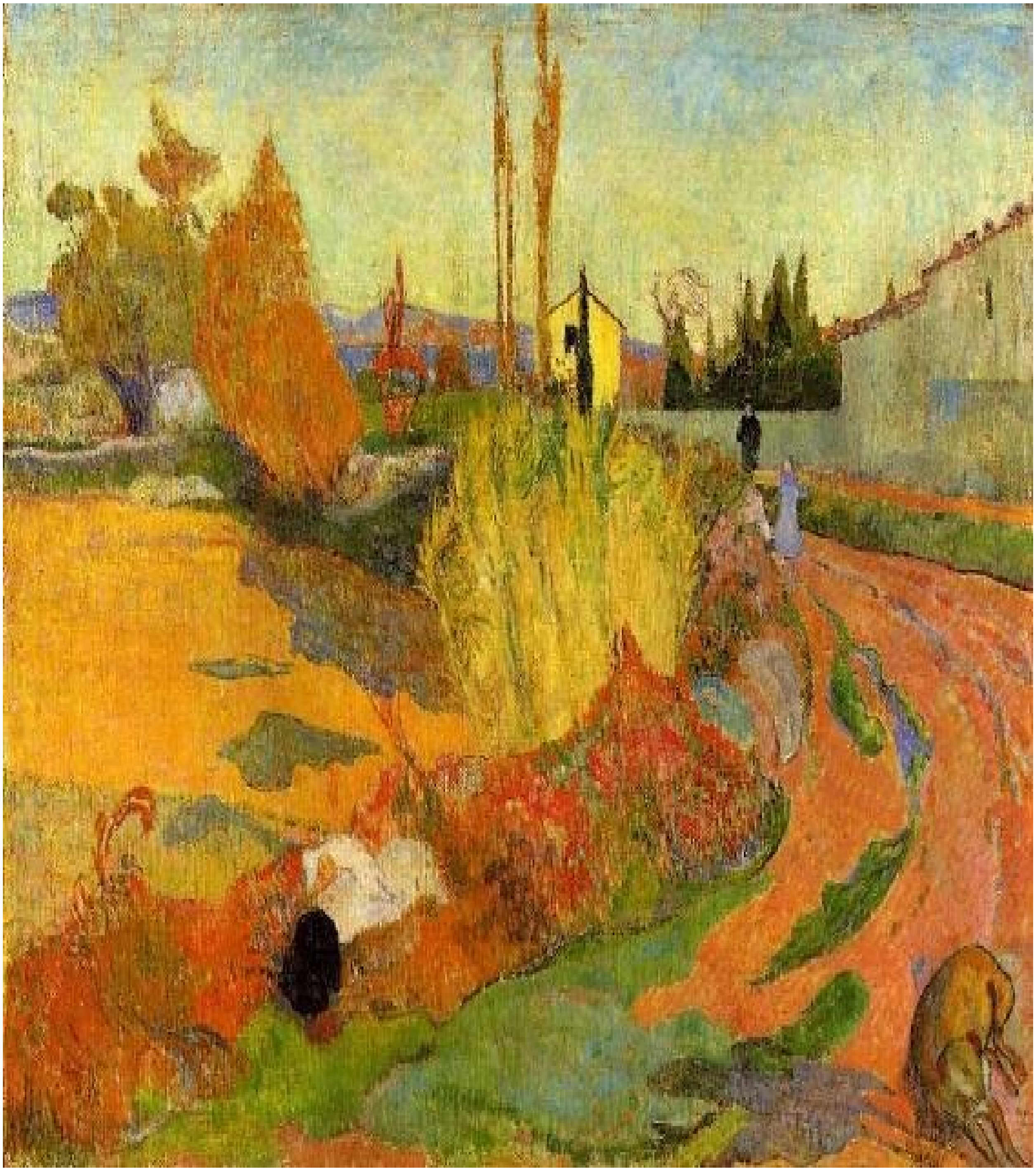
Kneeling Cow

1888
Private collection
Oil on canvas



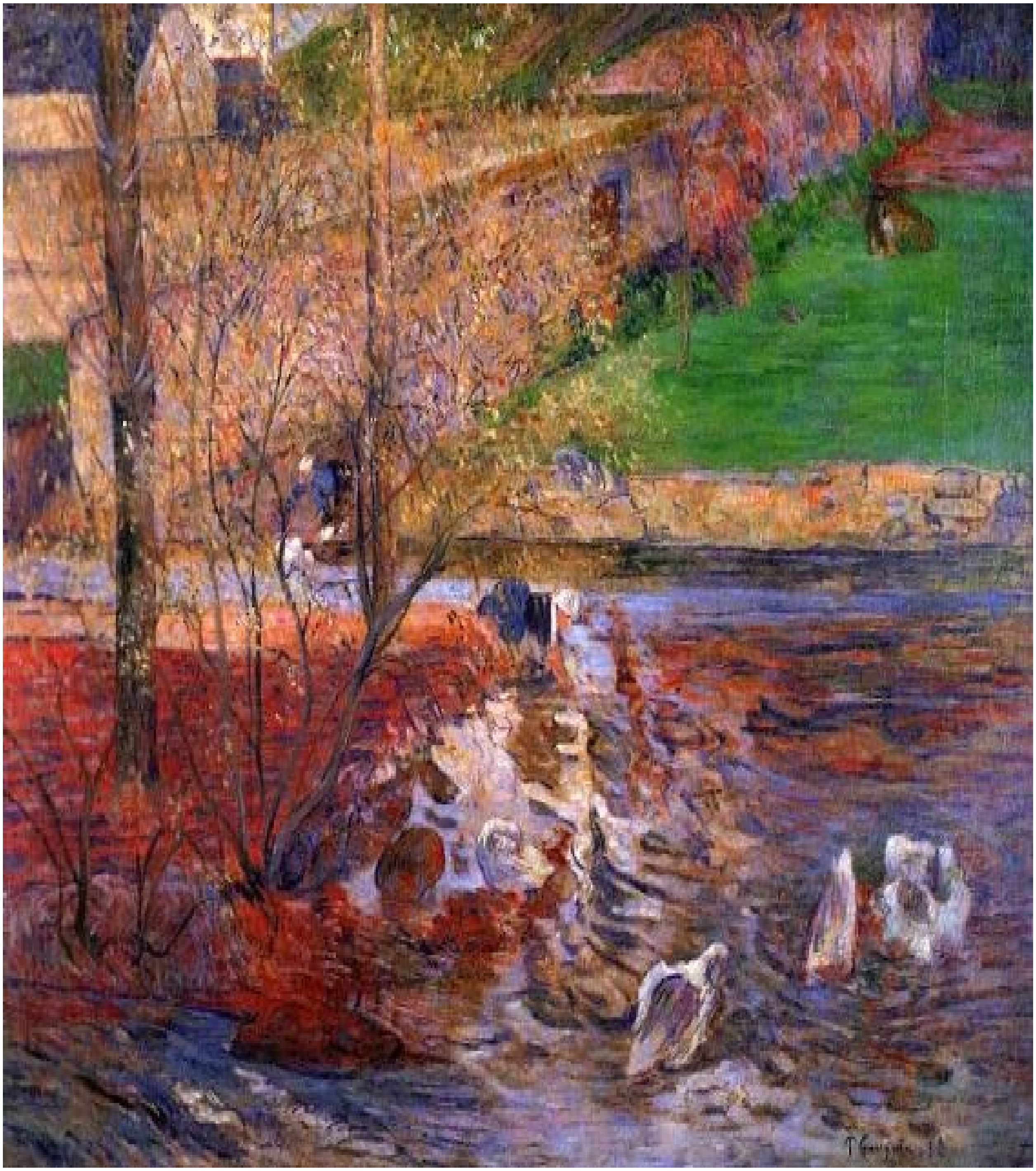
Landscape, Farmhouse in Arles

1888
Nationalmuseum - Stockholm
Oil on canvas



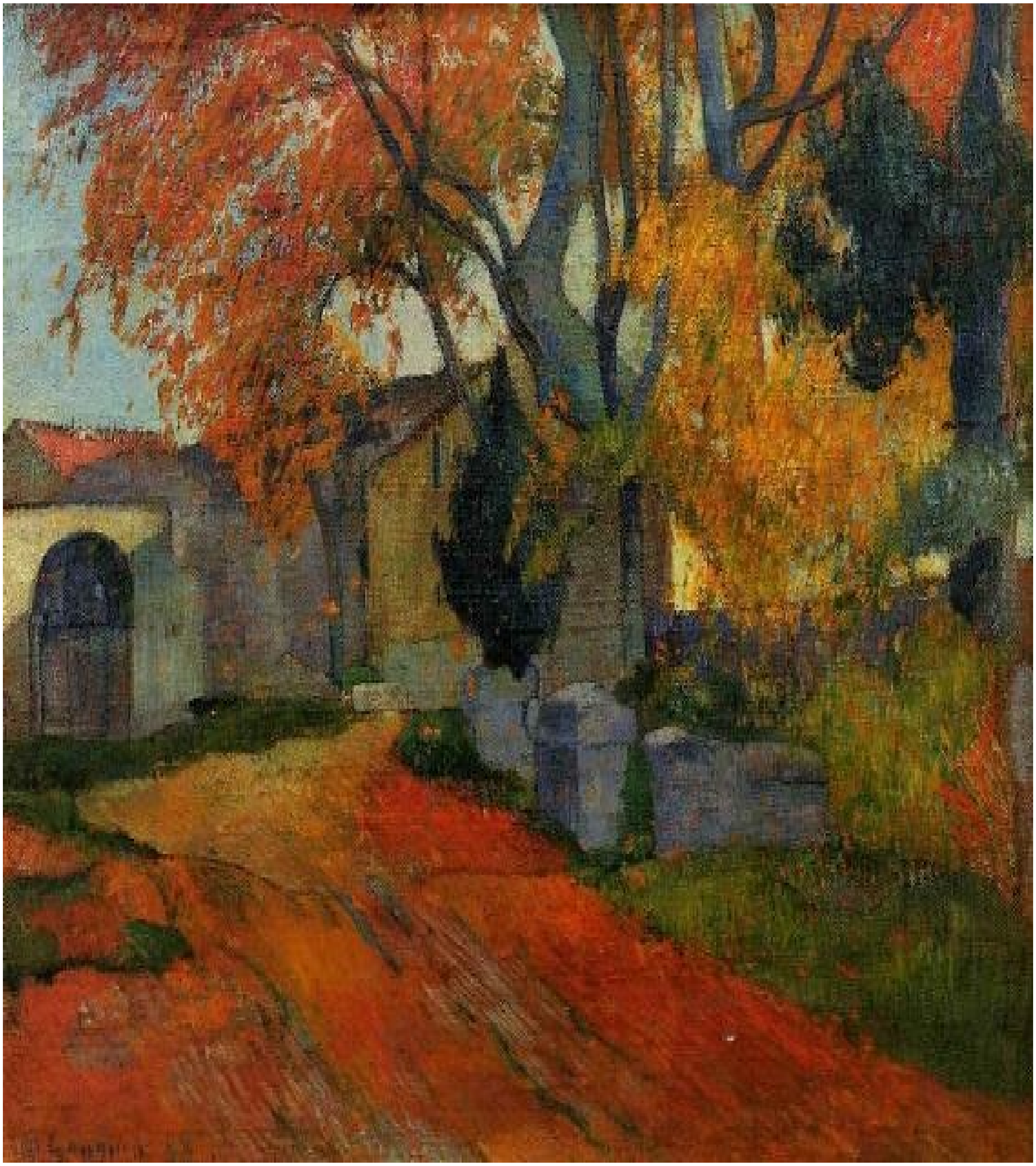
Landscape with Geese

1888
Private collection
Oil on canvas



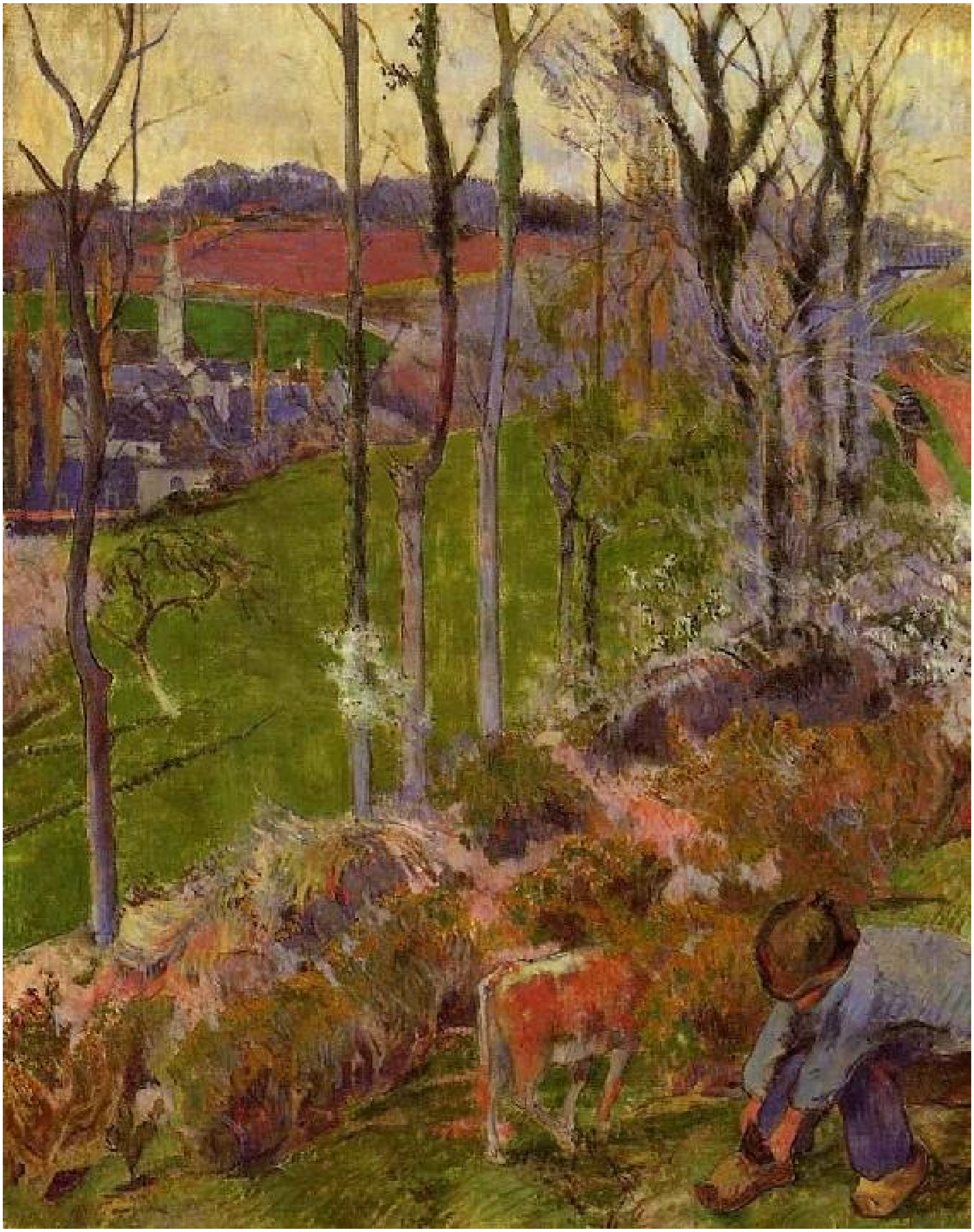
Lane at Alchamps, Arles

1888
Seiji Togo Memorial Yasuda Kasai Museum of Art
Oil on canvas



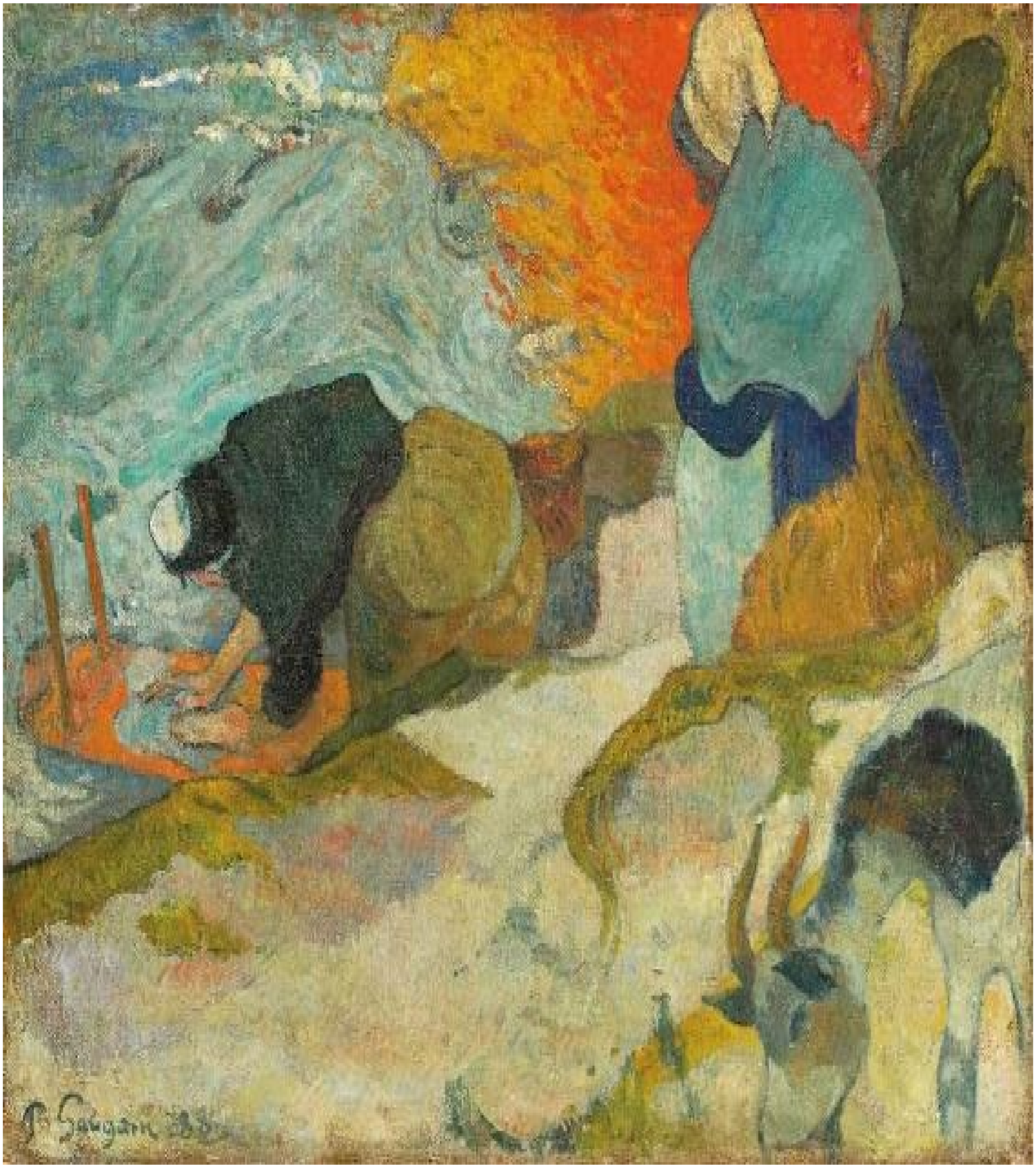
Late Winter, Pont-Aven Breton and Calf

1888
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



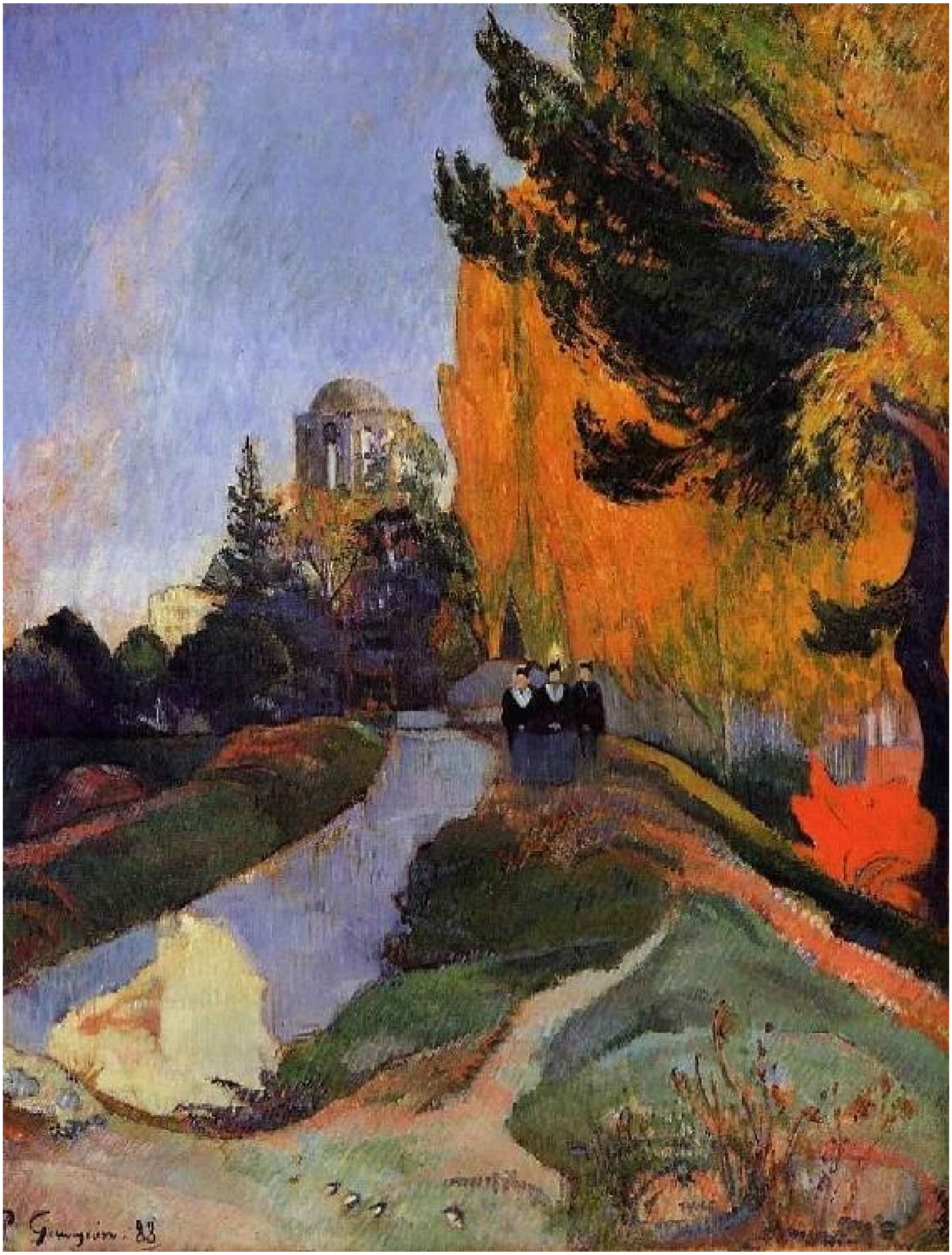
Laveuses à Arles (Washerwomen of Arles)

1888
Museo de Bellas Artes de Bilbao
Oil on canvas



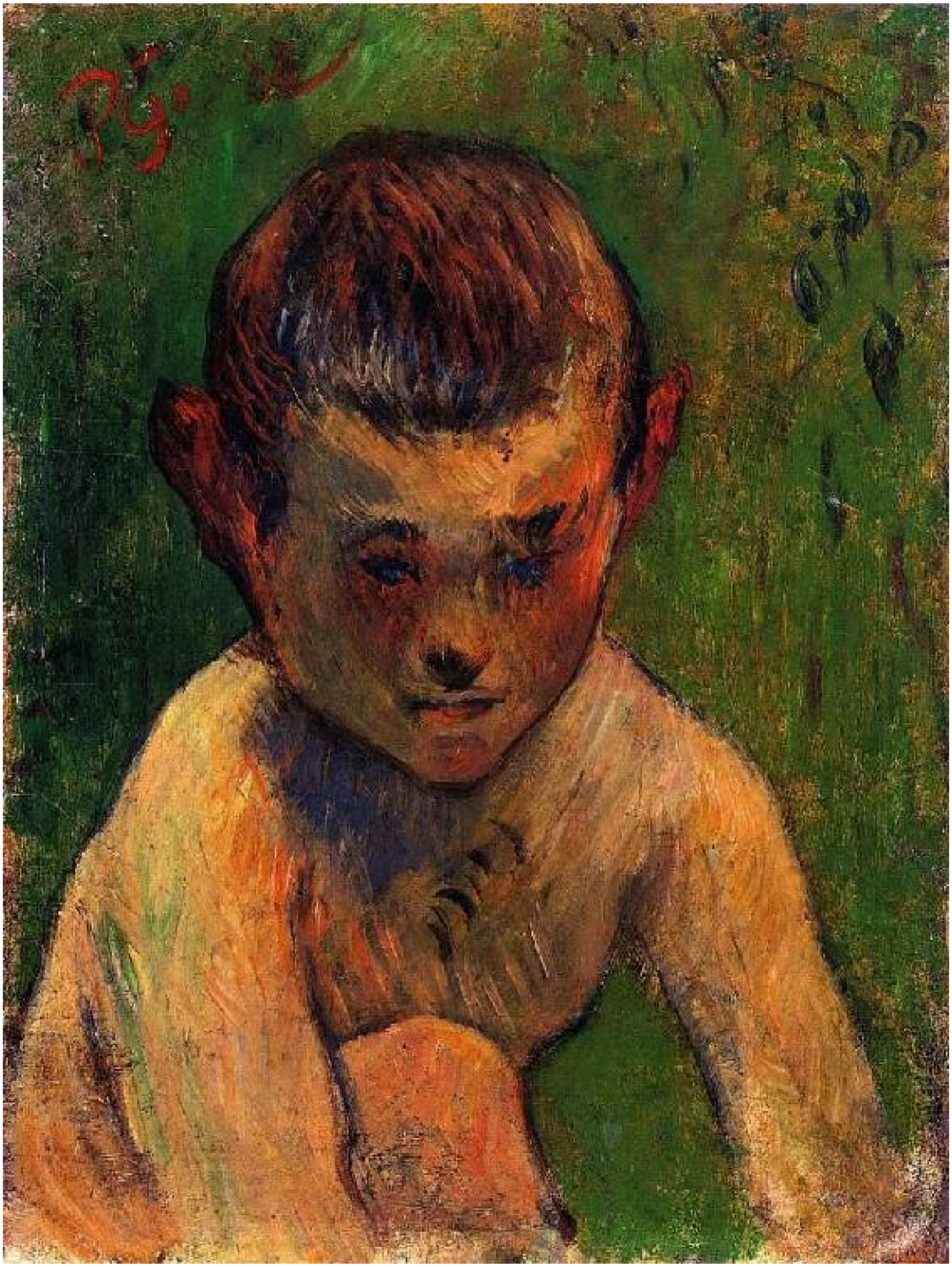
Les Alyschamps

1888
Musée d’Orsay
Oil on canvas


P. Gauguin. 88

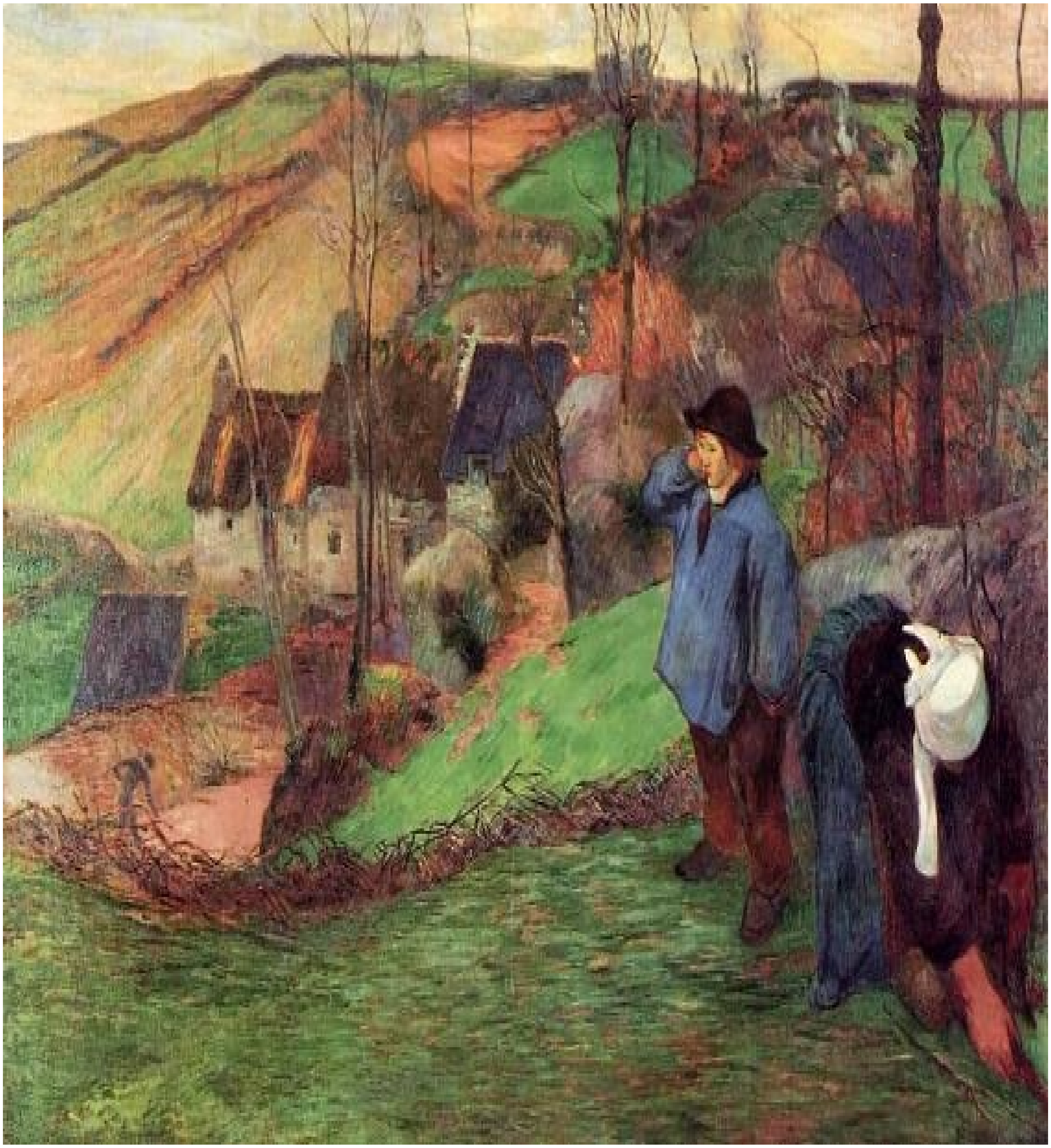
Little Breton Bather

1888
Private collection
Oil on canvas



Little Breton Shepherd

1888
National Museum of Western Art - Tokyo
Oil on canvas



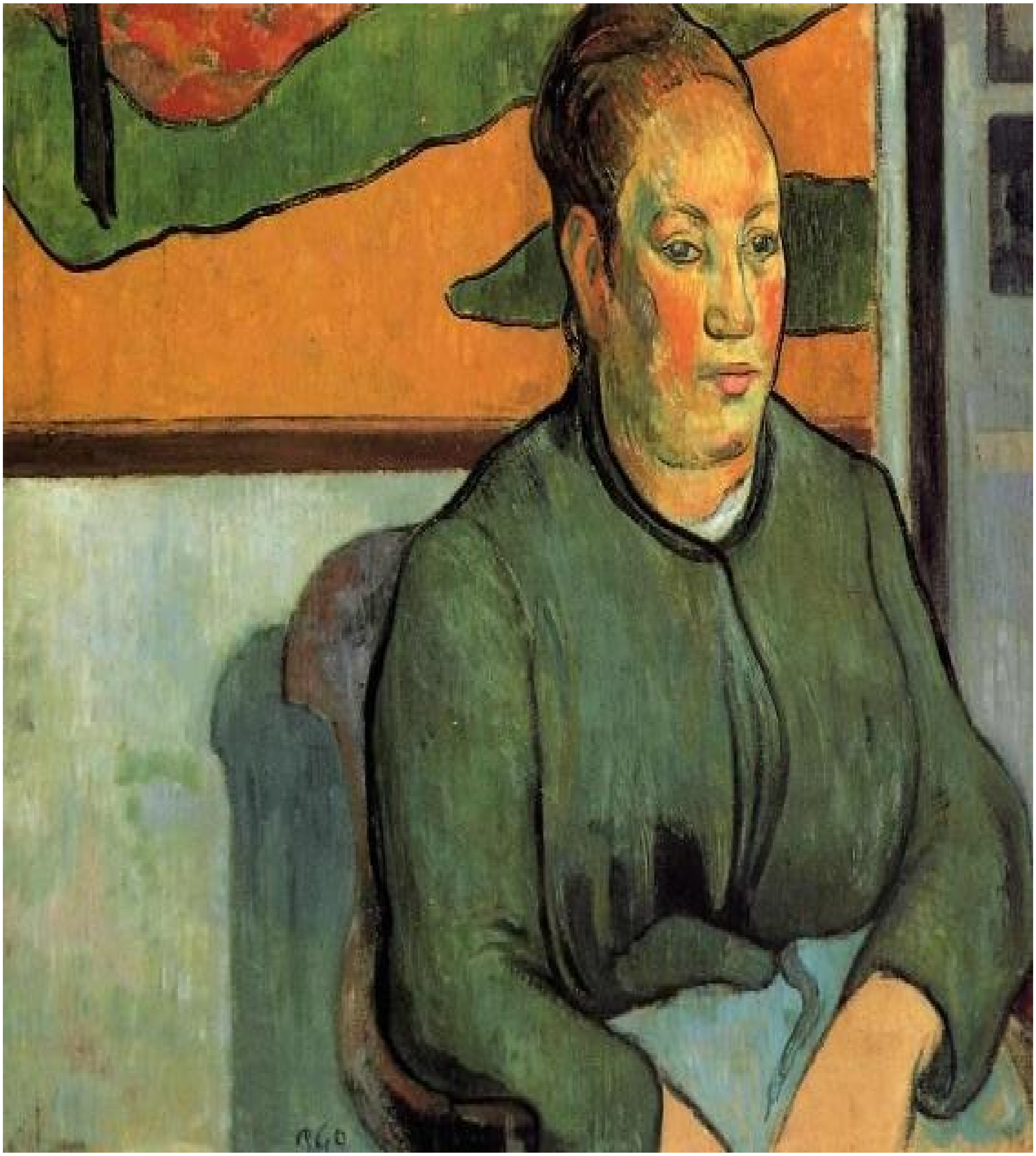
Little Cat

1888
Private collection
Oil on canvas

P. Gauguin

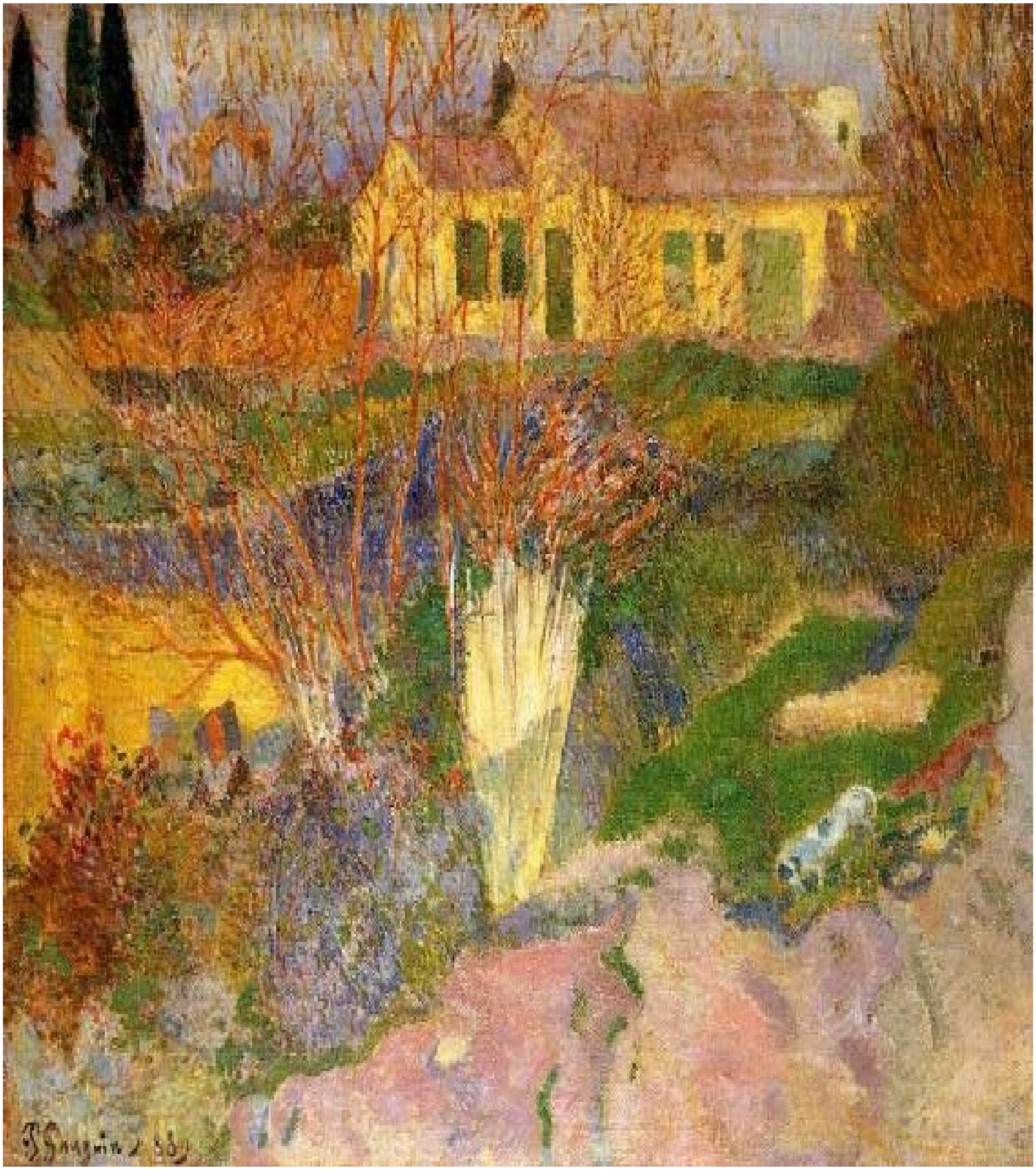
Madame Roulin

1888
Saint Louis Art Museum
Oil on canvas



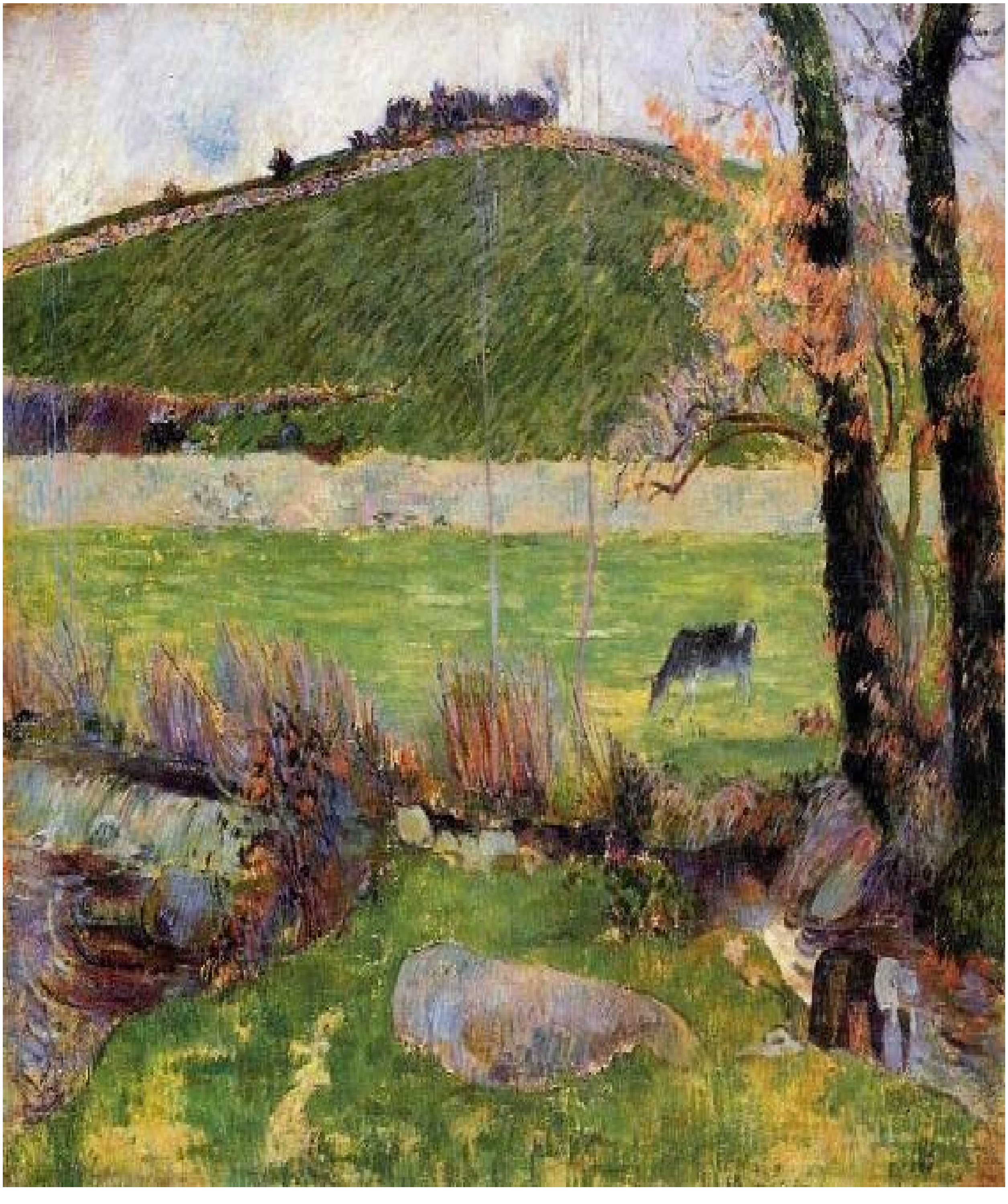
Mas, near Arles

1888
Private collection
Oil on canvas



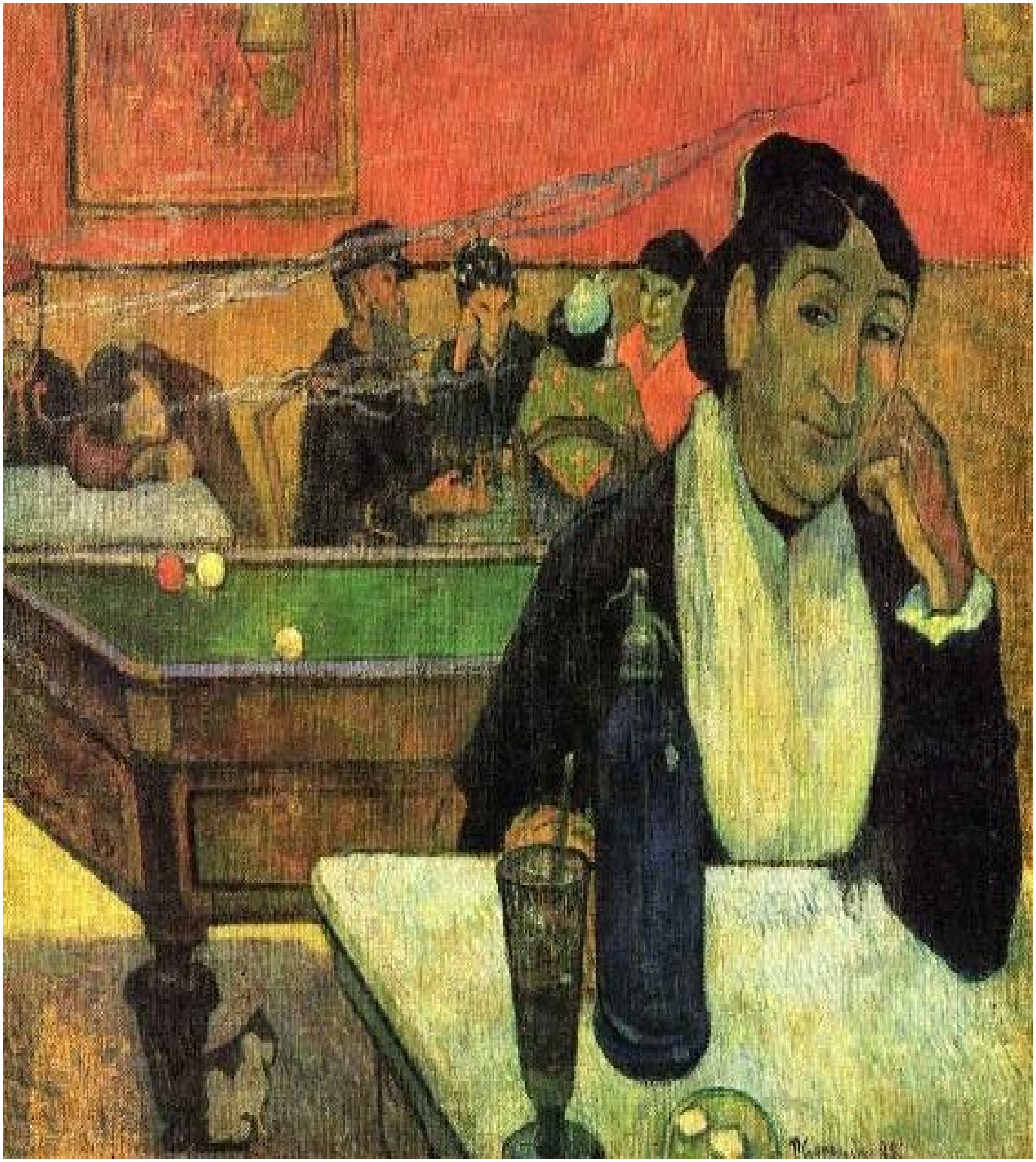
A Meadow on the Banks of the Aven

1888
Private collection
Oil on canvas



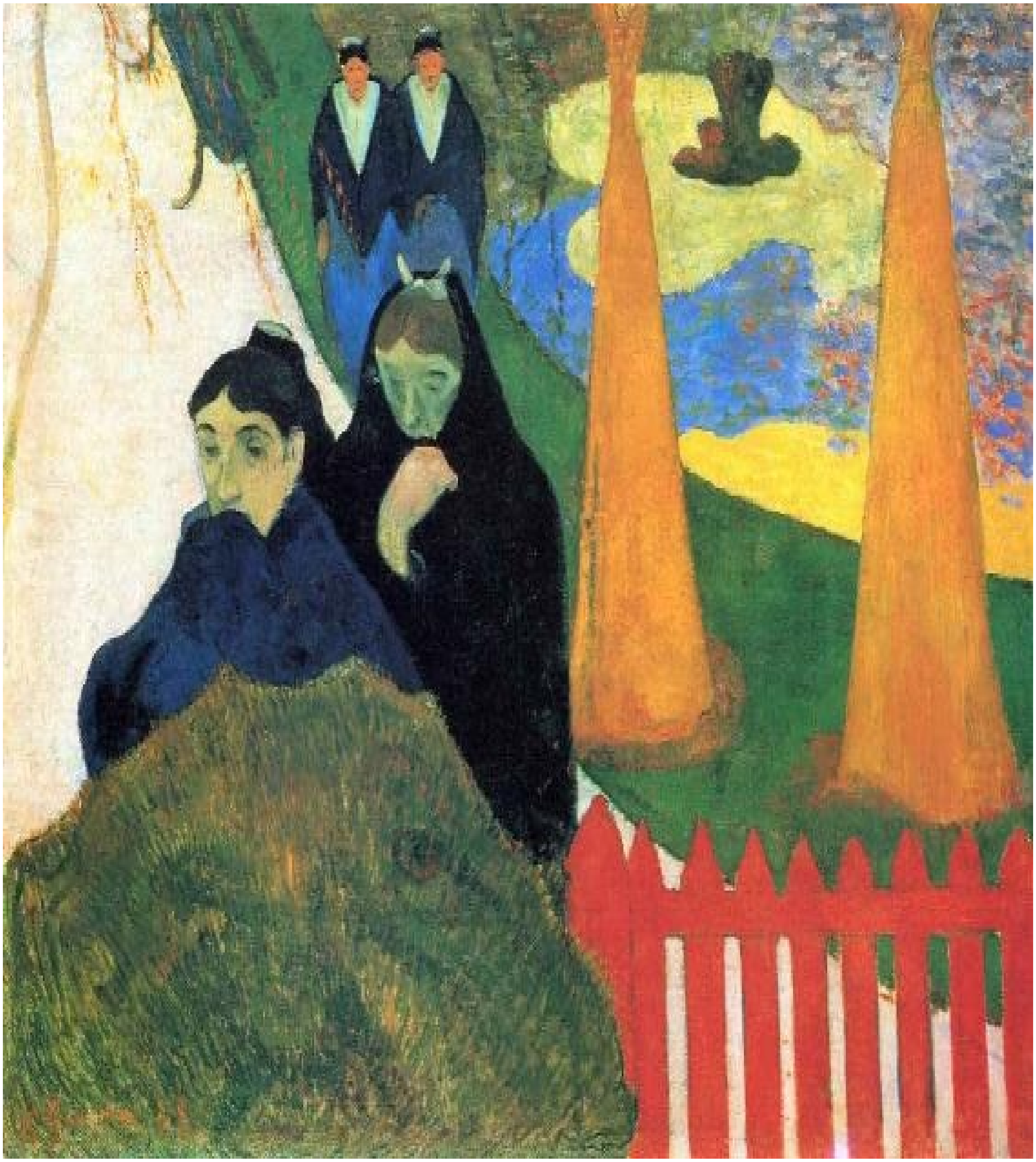
Night Cafe in Arles

1888
The Pushkin State Museum of Fine Arts
Painting



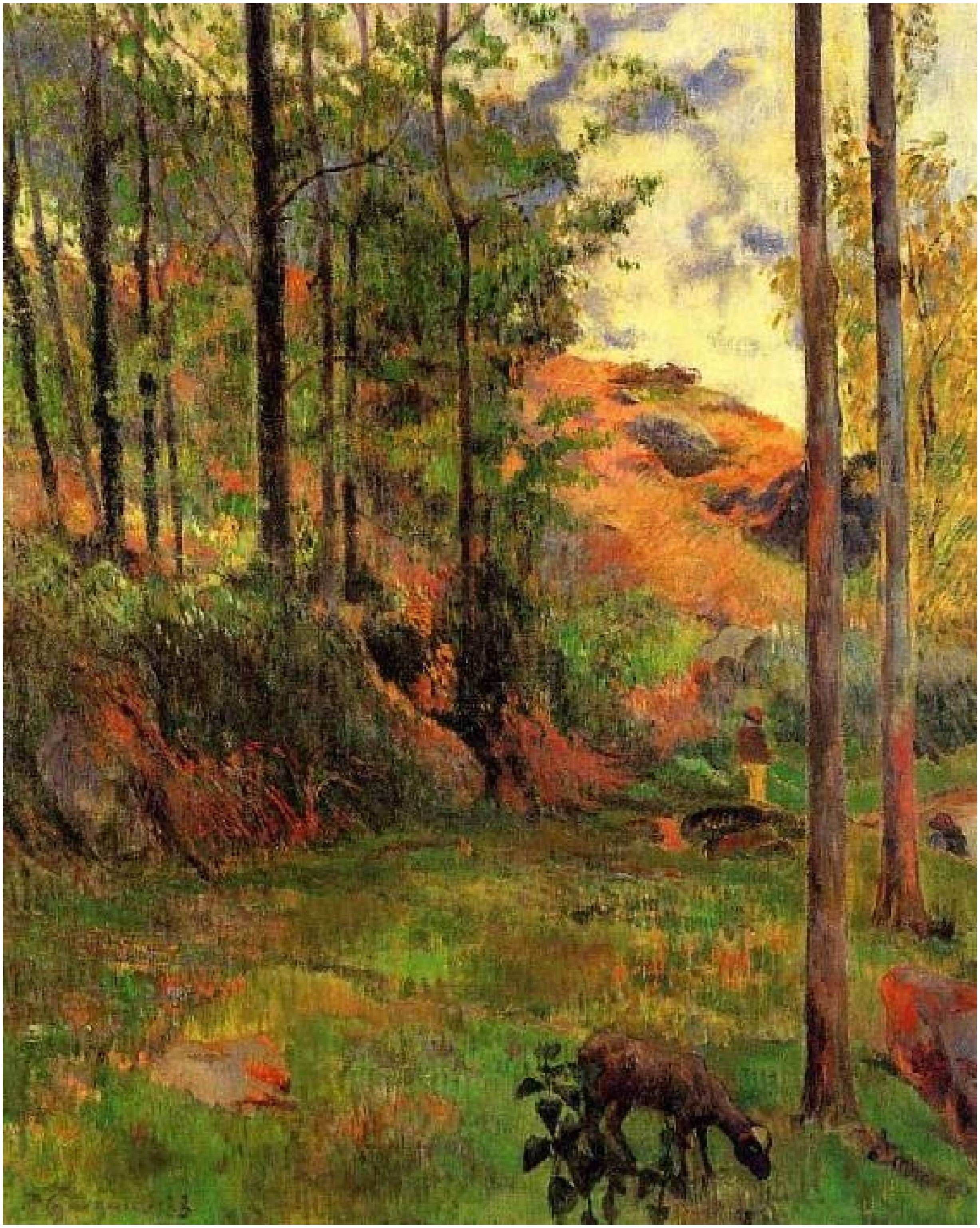
Old Women at Arles

1888
Art Institute of Chicago
Painting



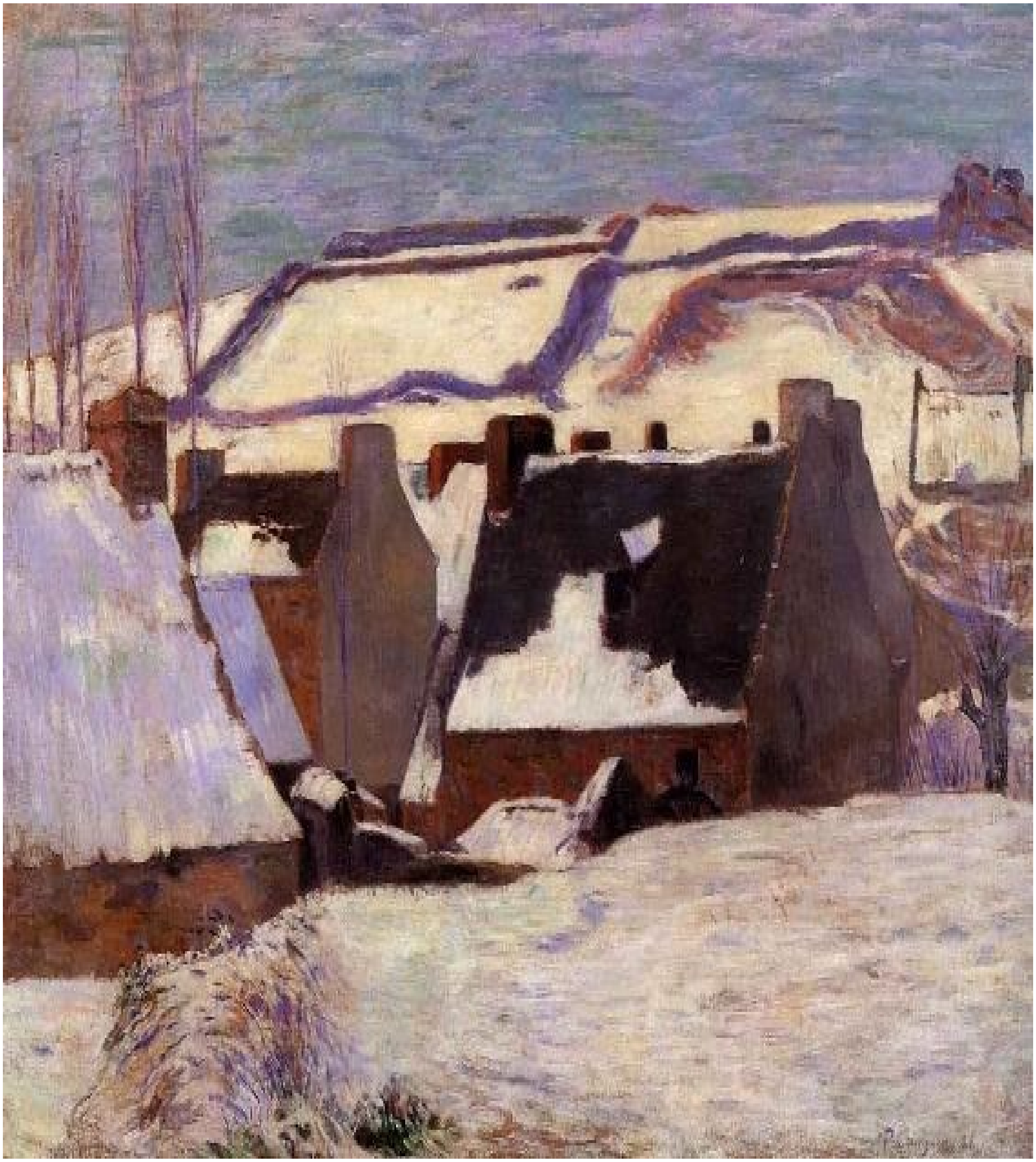
Path down to the Aven

1888
Ordrupgaard Collection, Copenhagen
Oil on canvas



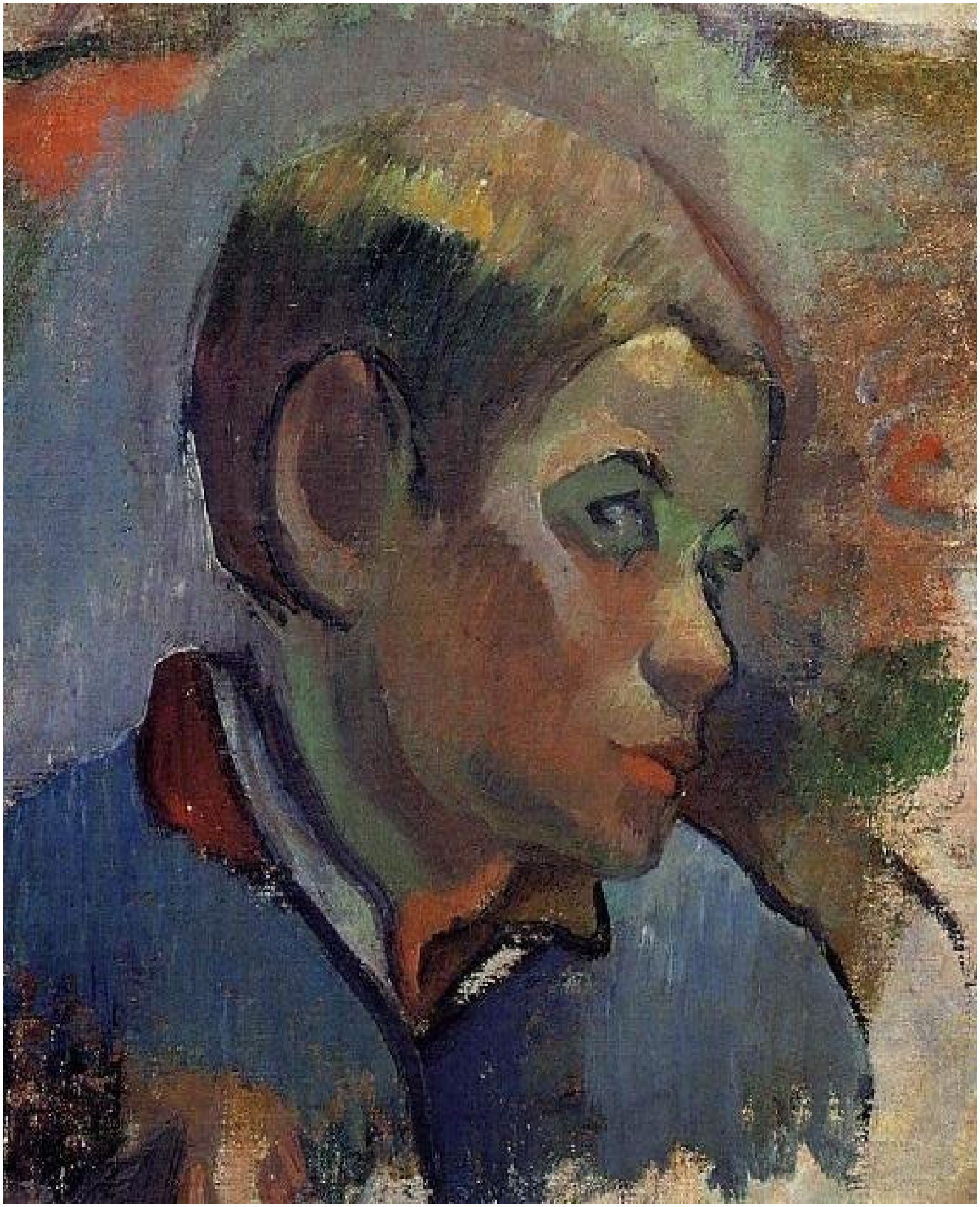
Pont-Aven in the Snow

1888
Göteborgs konstmuseum
Oil on canvas



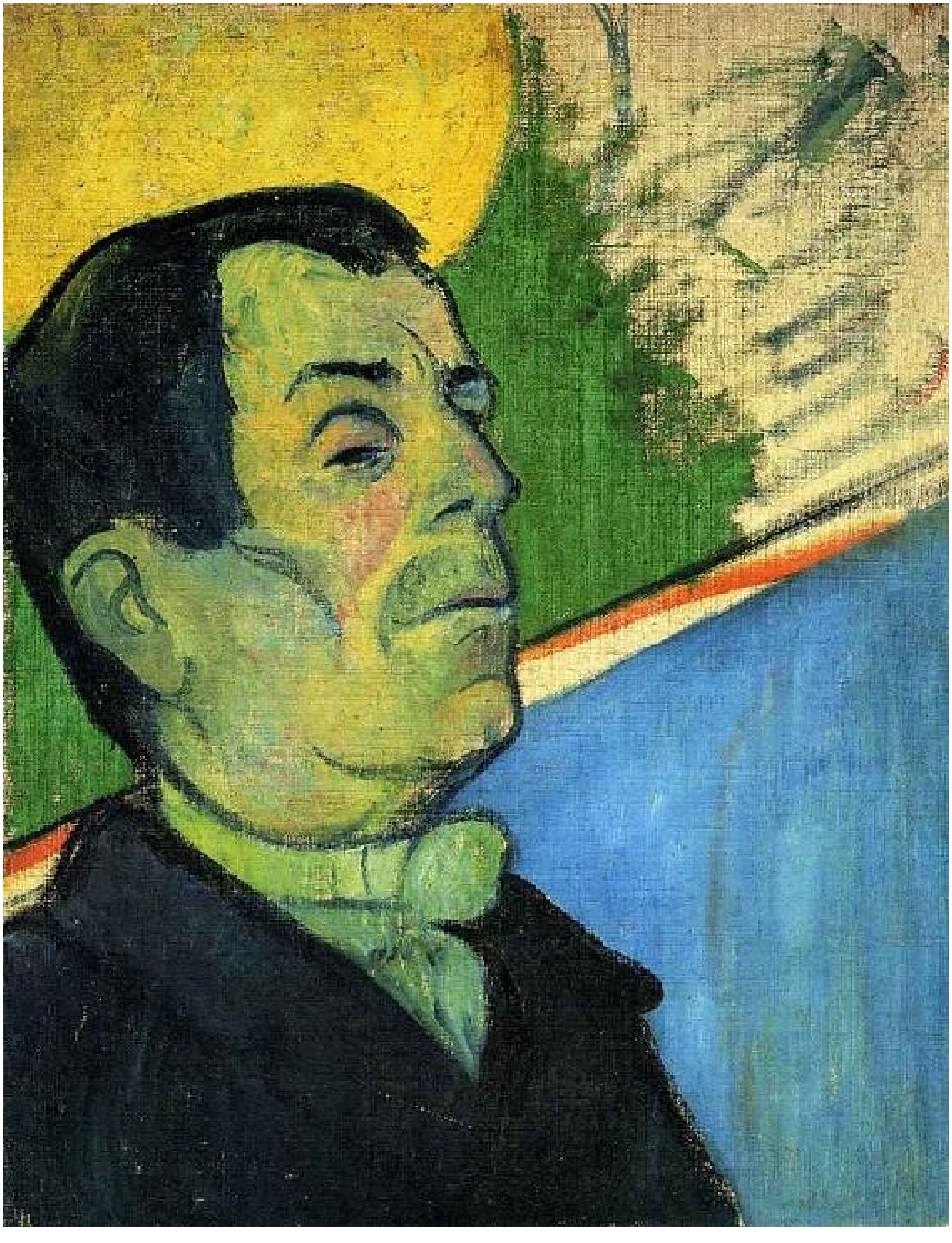
Portrait of a Little Boy

1888
Musée de la Fondation Bemberg
Oil on canvas



Portrait of a Man Wearing a Lavalliere

1888
Van Gogh Museum
Oil on canvas

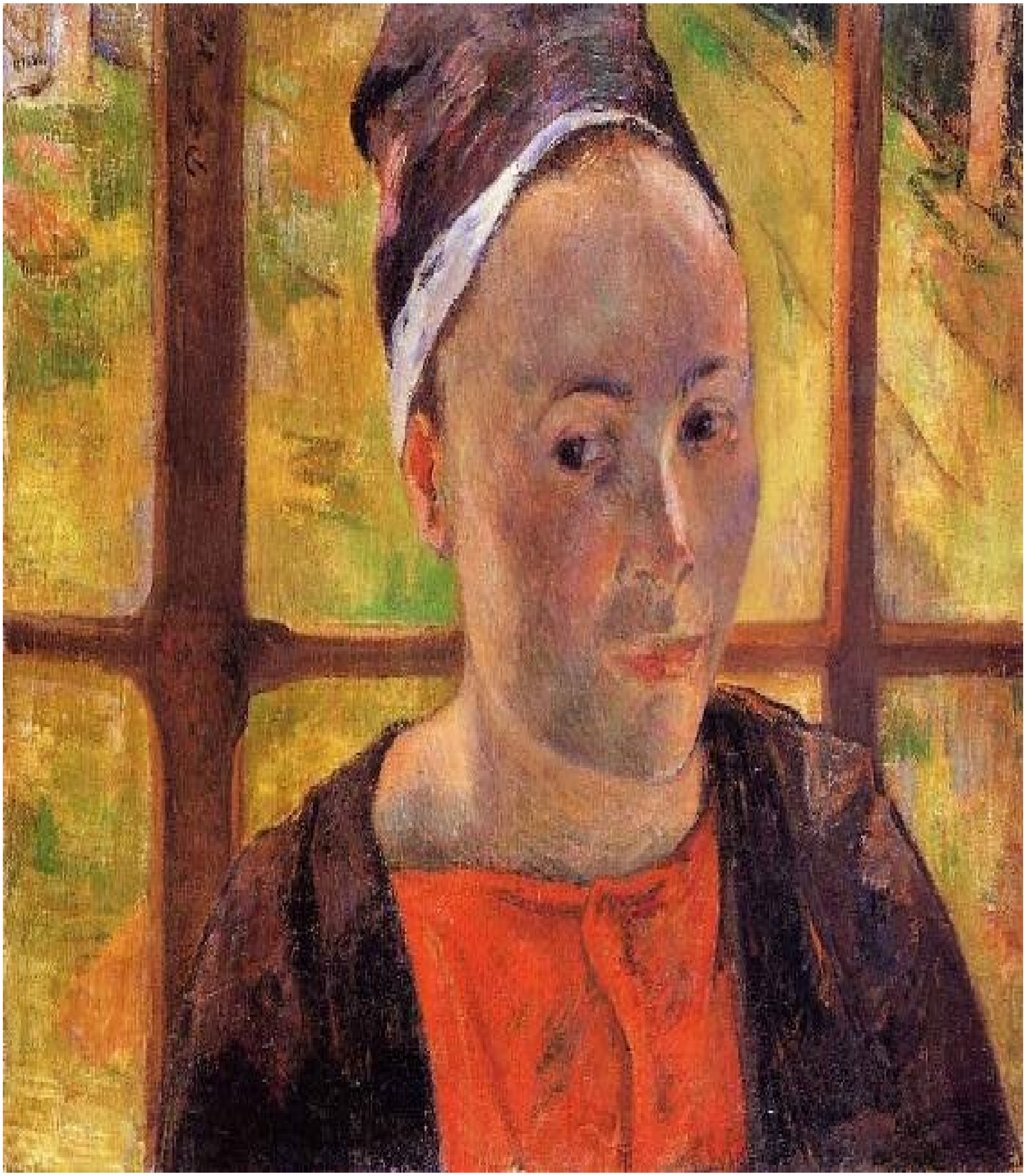


Portrait of a Pont-Aven Woman (Marie Louarn?)

1888
Private collection
Oil on canvas

Portrait of a Woman (Marie Lagadu?)

1888
Private collection
Oil on canvas

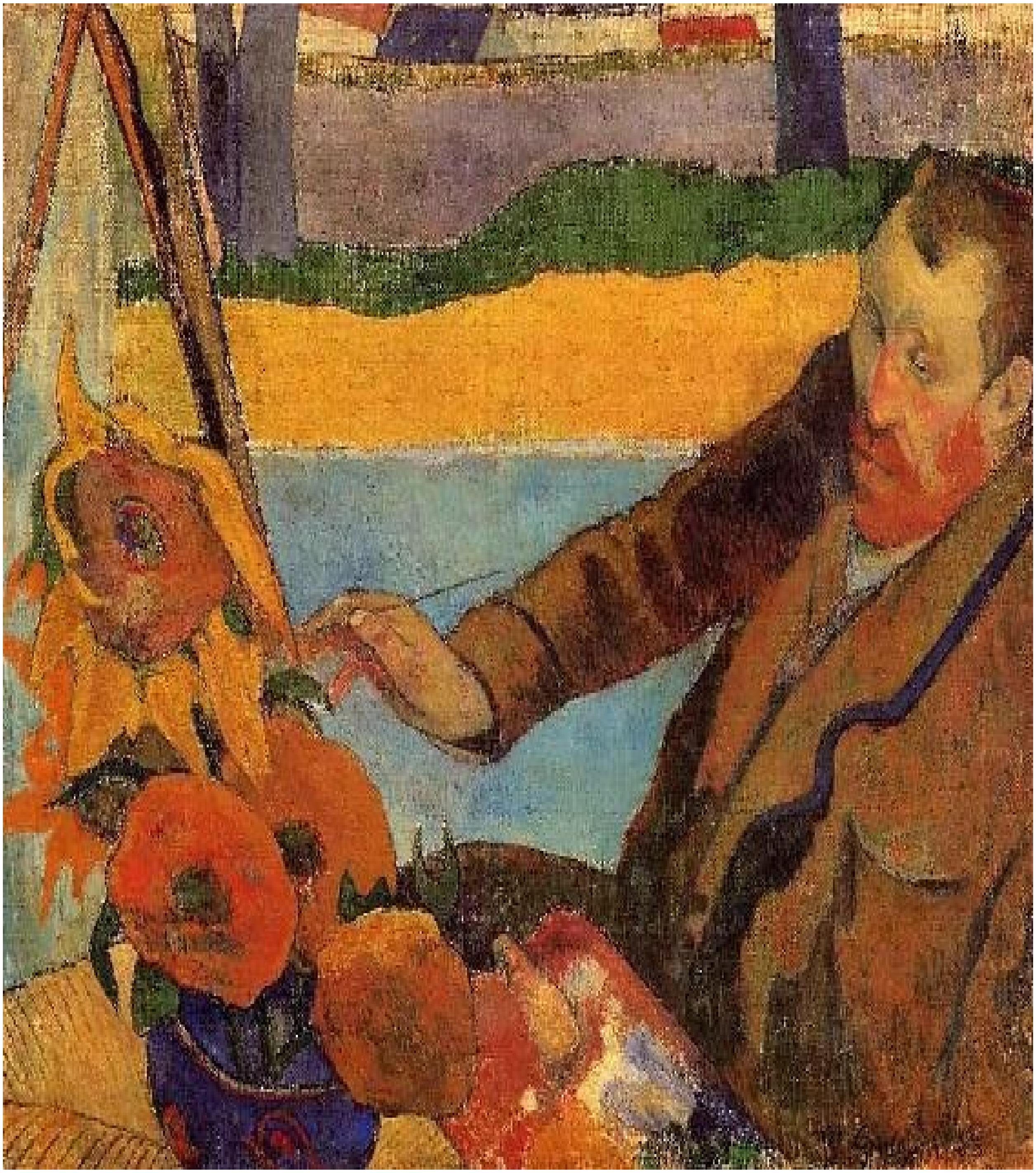


Portrait of Madeline Bernard

1888
Musée de Grenoble
Oil on canvas

Portrait of Vincent van Gogh Painting Sunflowers

1888
Van Gogh Museum
Oil on canvas

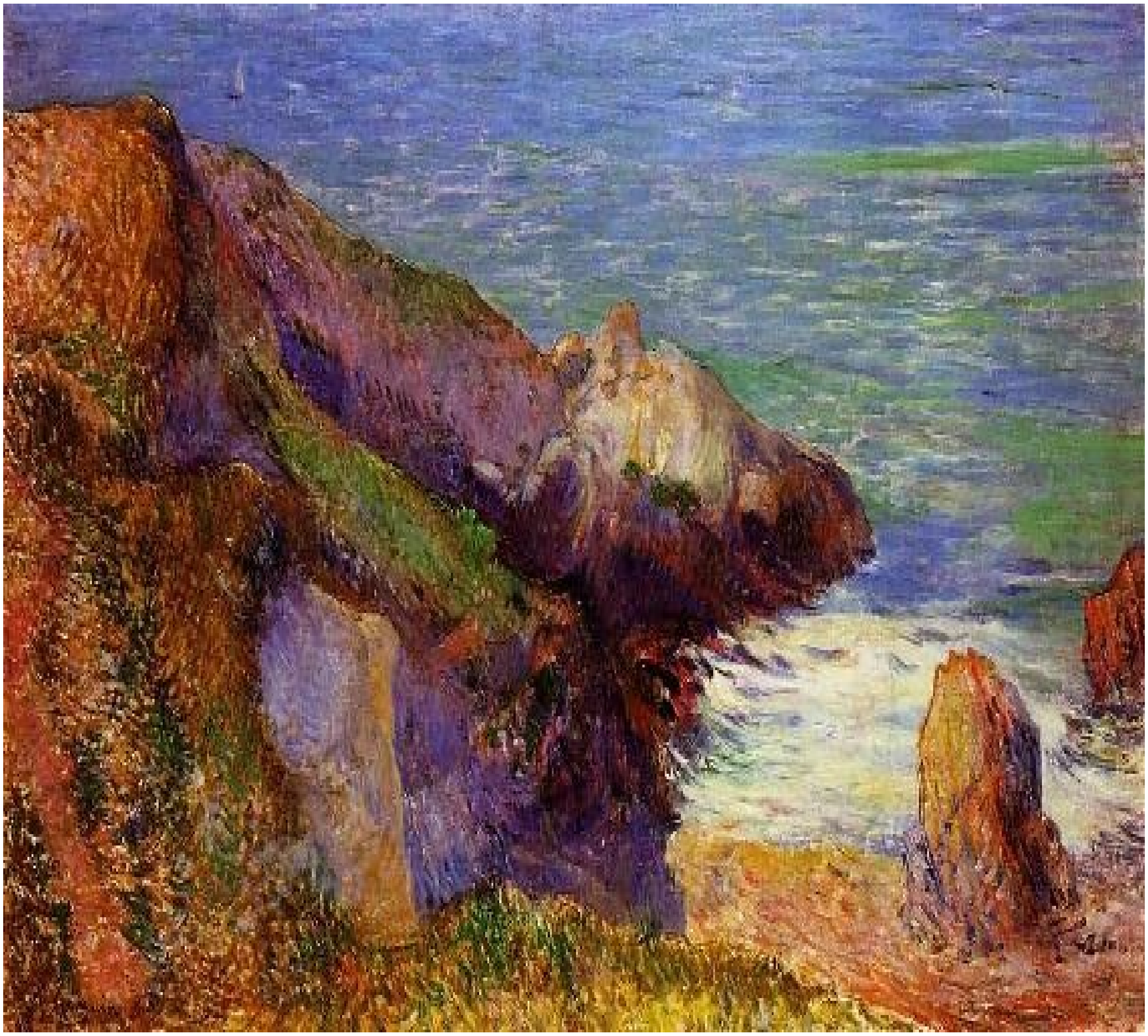


River Aven below Mount Sainte-Marguerite

1888
Bridgestone Museum of Art - Tokyo
Oil on canvas

Rocks on the Breton Coast

1888
Private collection
Oil on canvas

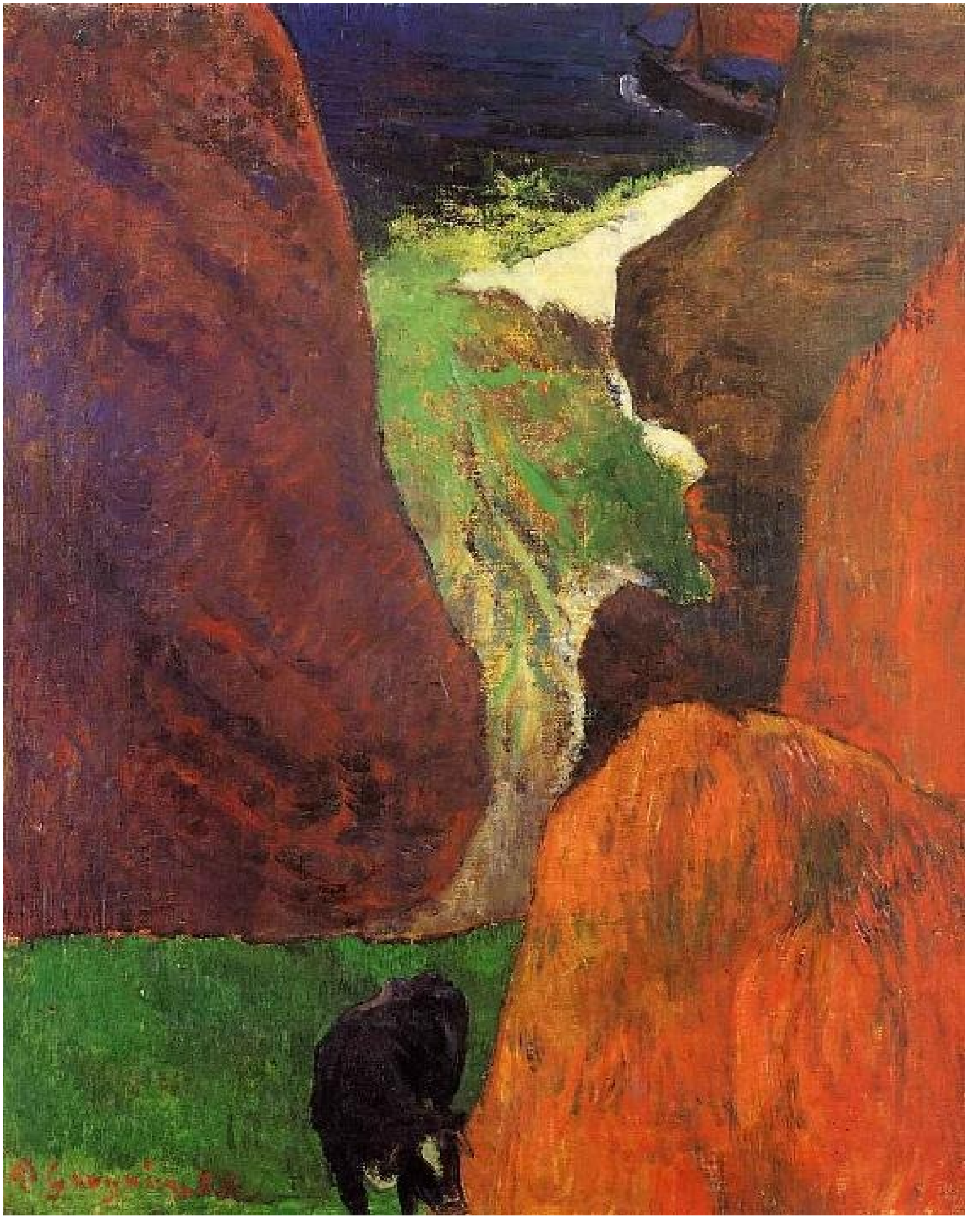


Rocks on the Coast

1888
Private collection
Oil on canvas

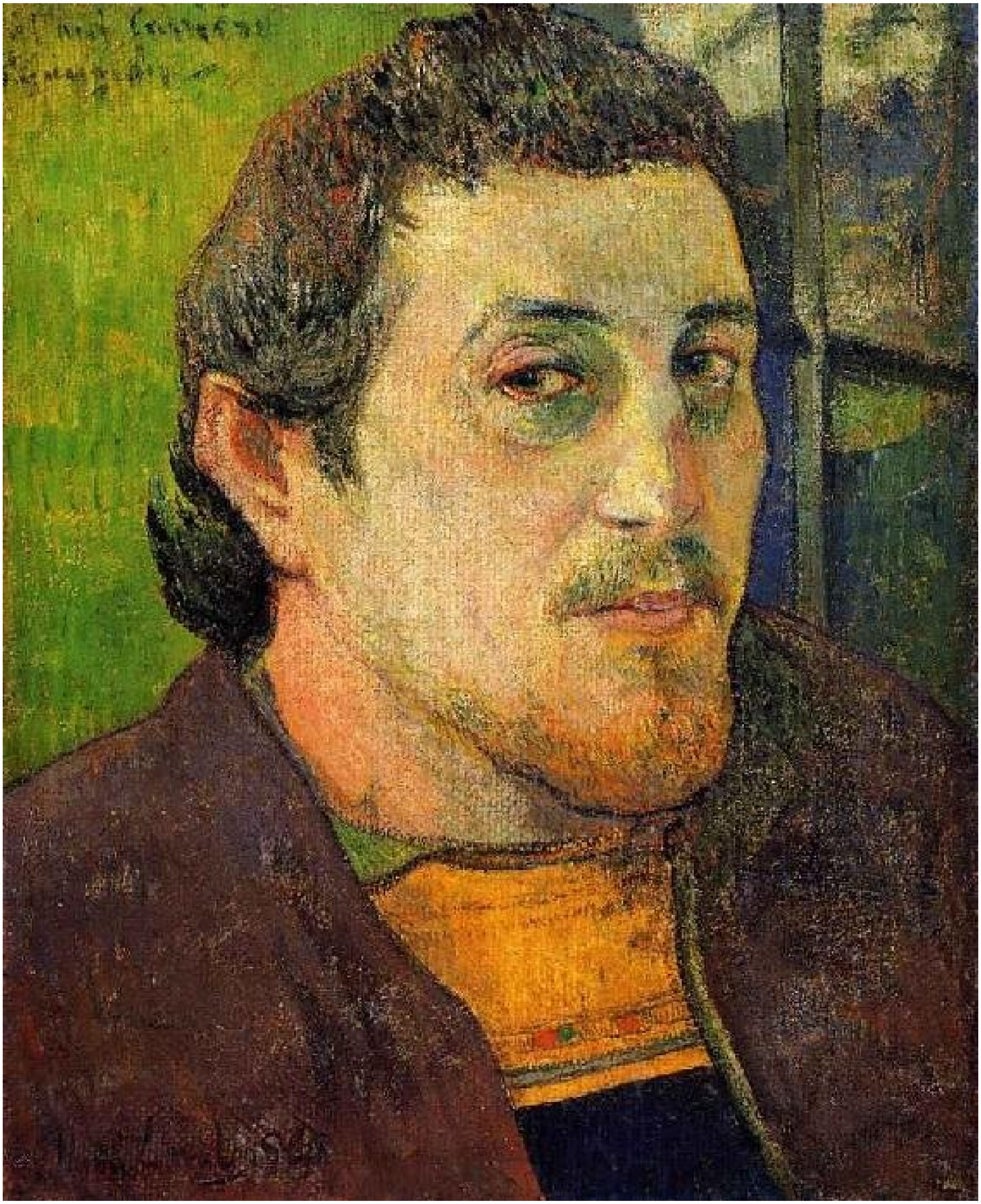
Seascape with Cow on the Edge of a Cliff

1888
Musée des Arts Décoratifs
Oil on canvas


P Gauguin 88

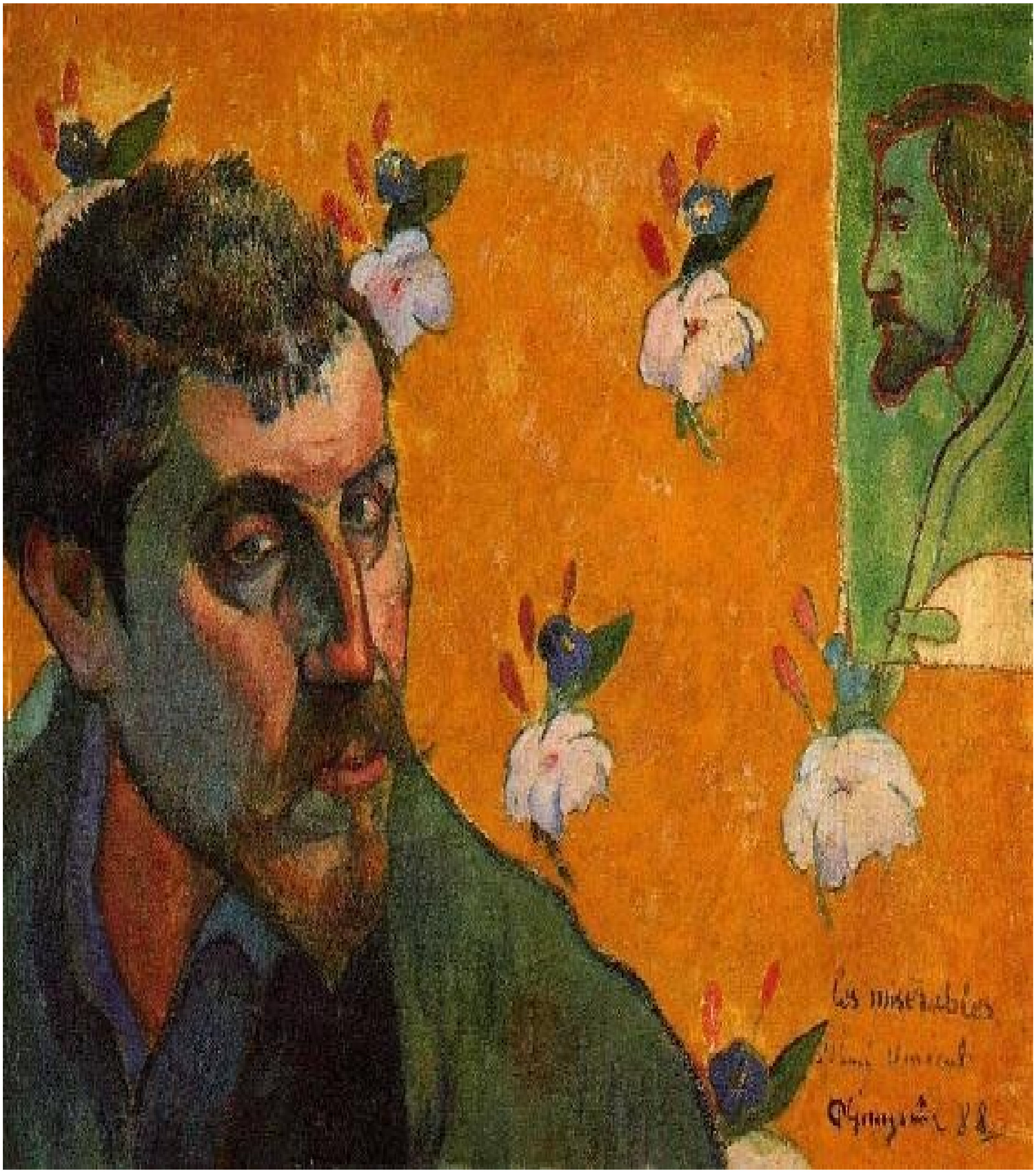
Self Portrait at Lezaven

1888
National Gallery of Art - Washington DC
Oil on canvas



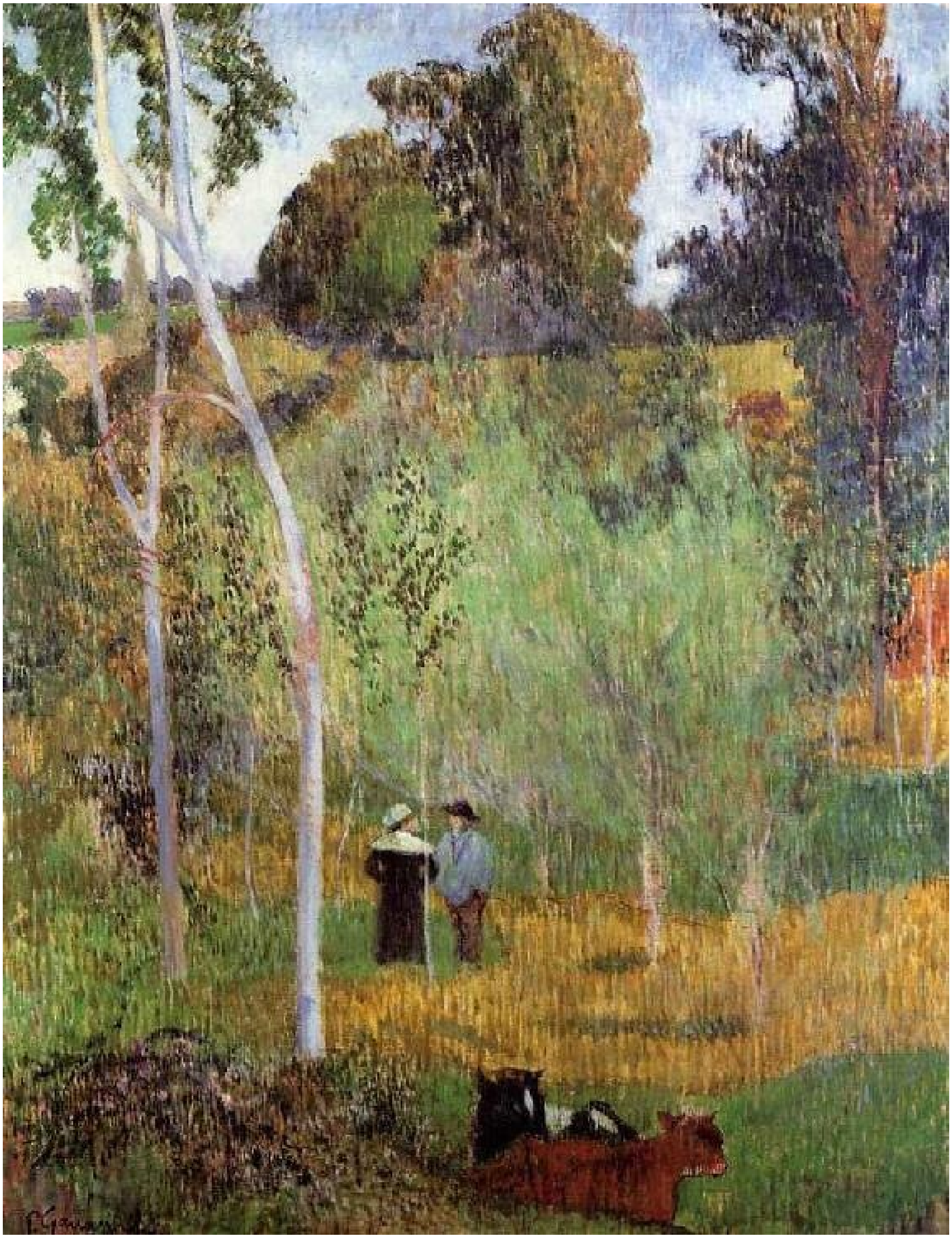
Self Portrait, Les Miserables

1888
Van Gogh Museum
Oil on canvas



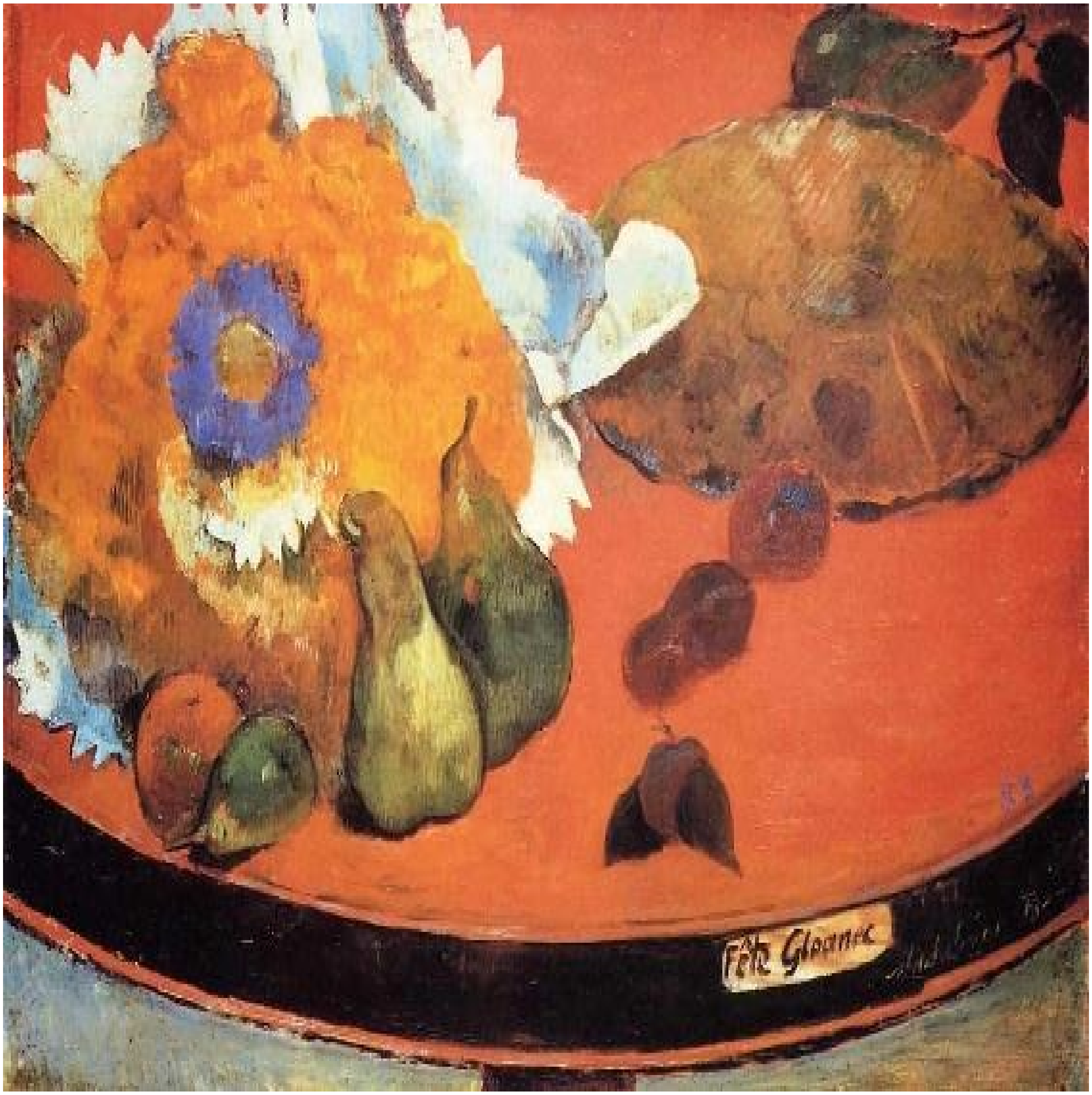
Shepherd and Shepherdess in a Meadow

1888
Private collection
Oil on canvas



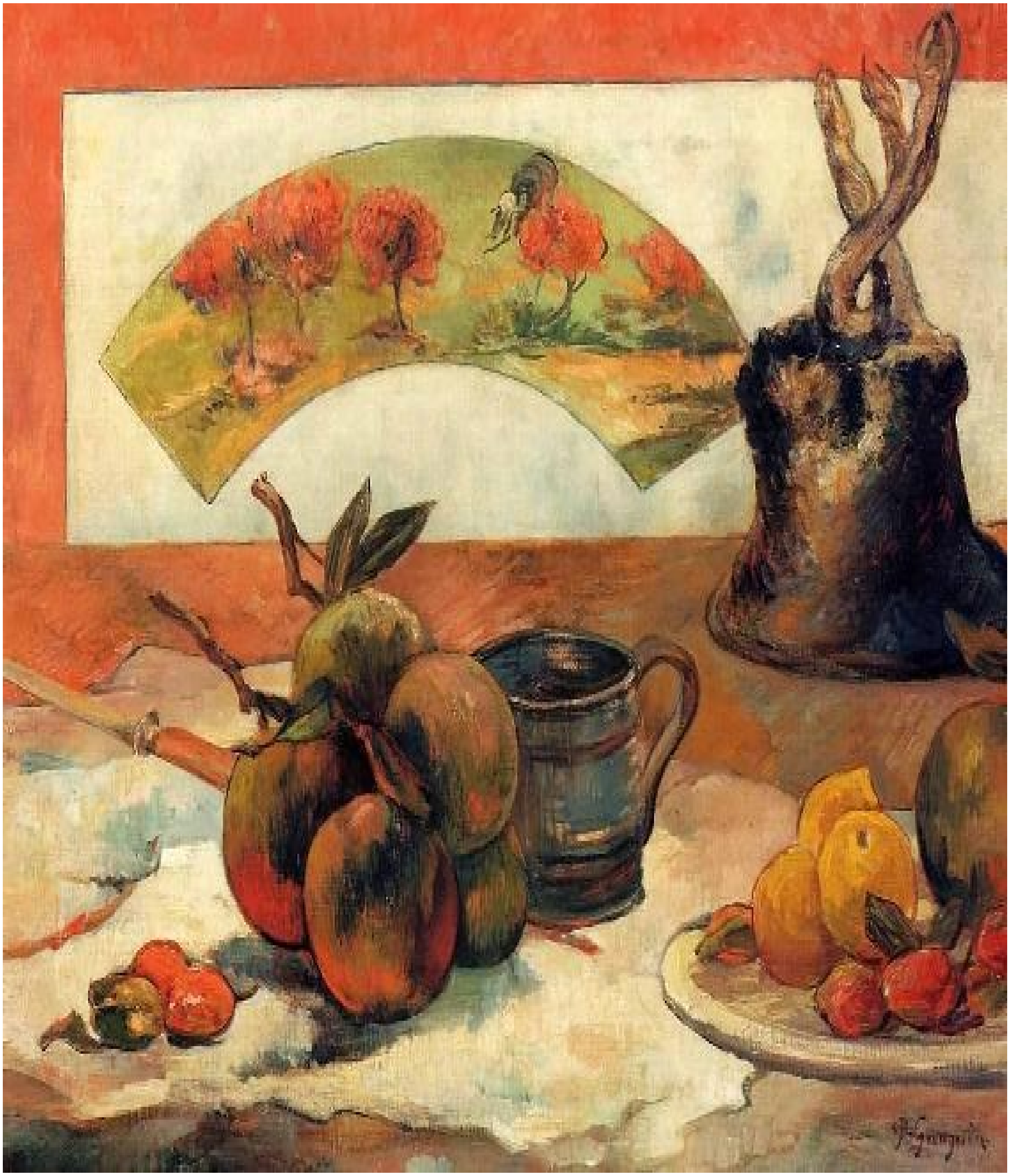
Still Life, Fete Gloanec

1888
Musée des Beaux-Arts d’Orléans
Oil on canvas



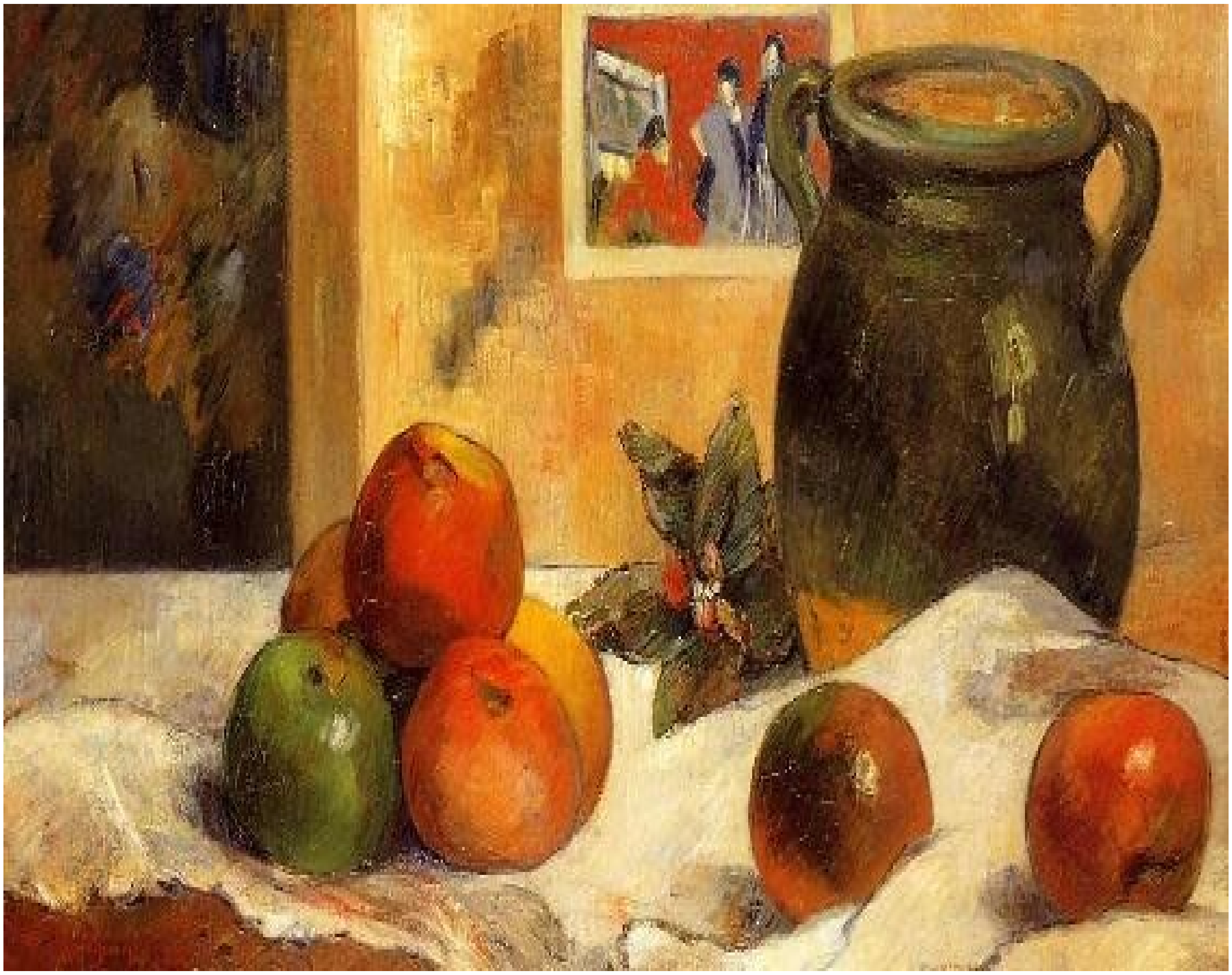
Still Life with Fan

1887-1888
Musée d’Orsay
Oil on canvas



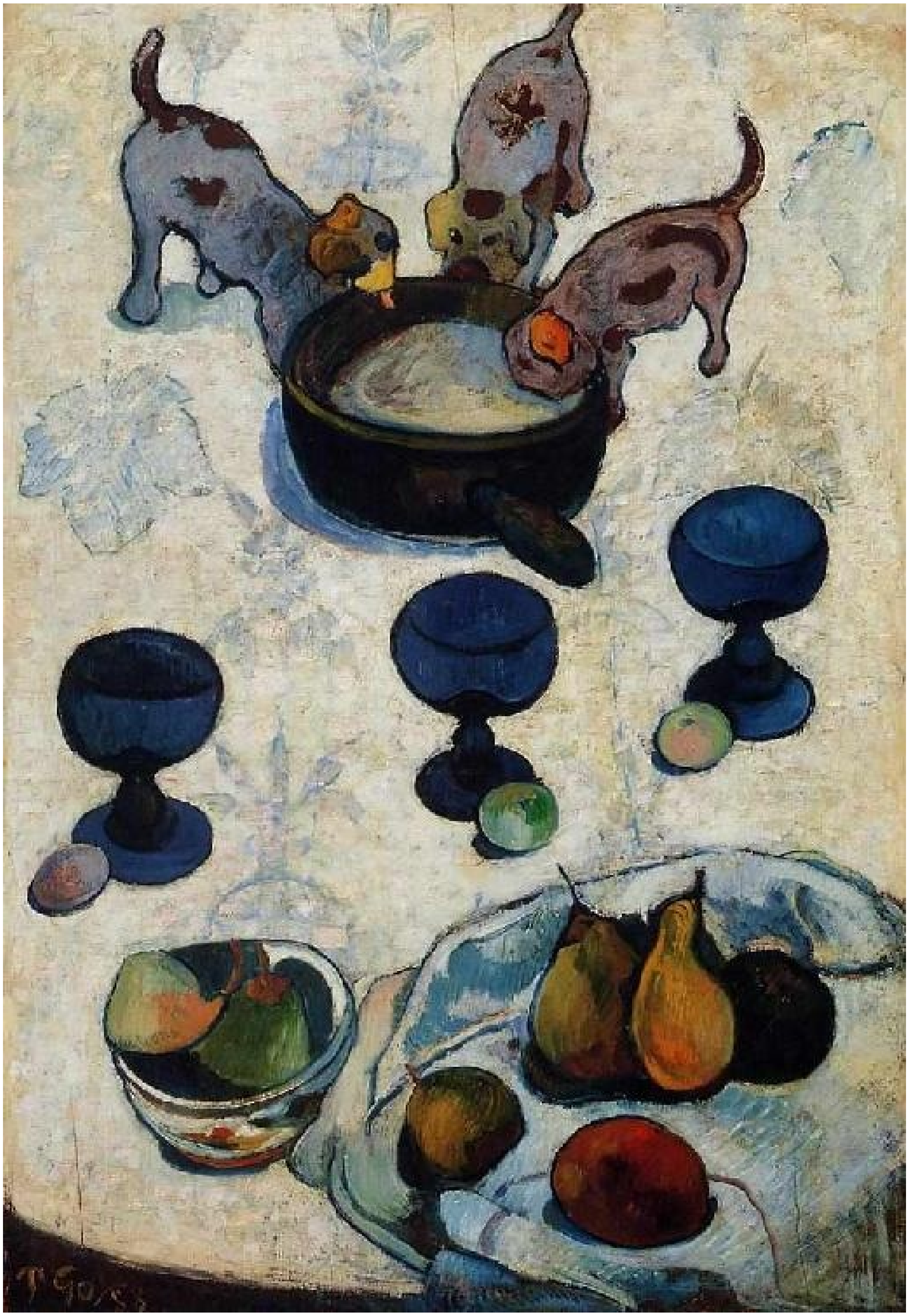
Still Life with Japanese Print

1888
Private collection
Oil on canvas



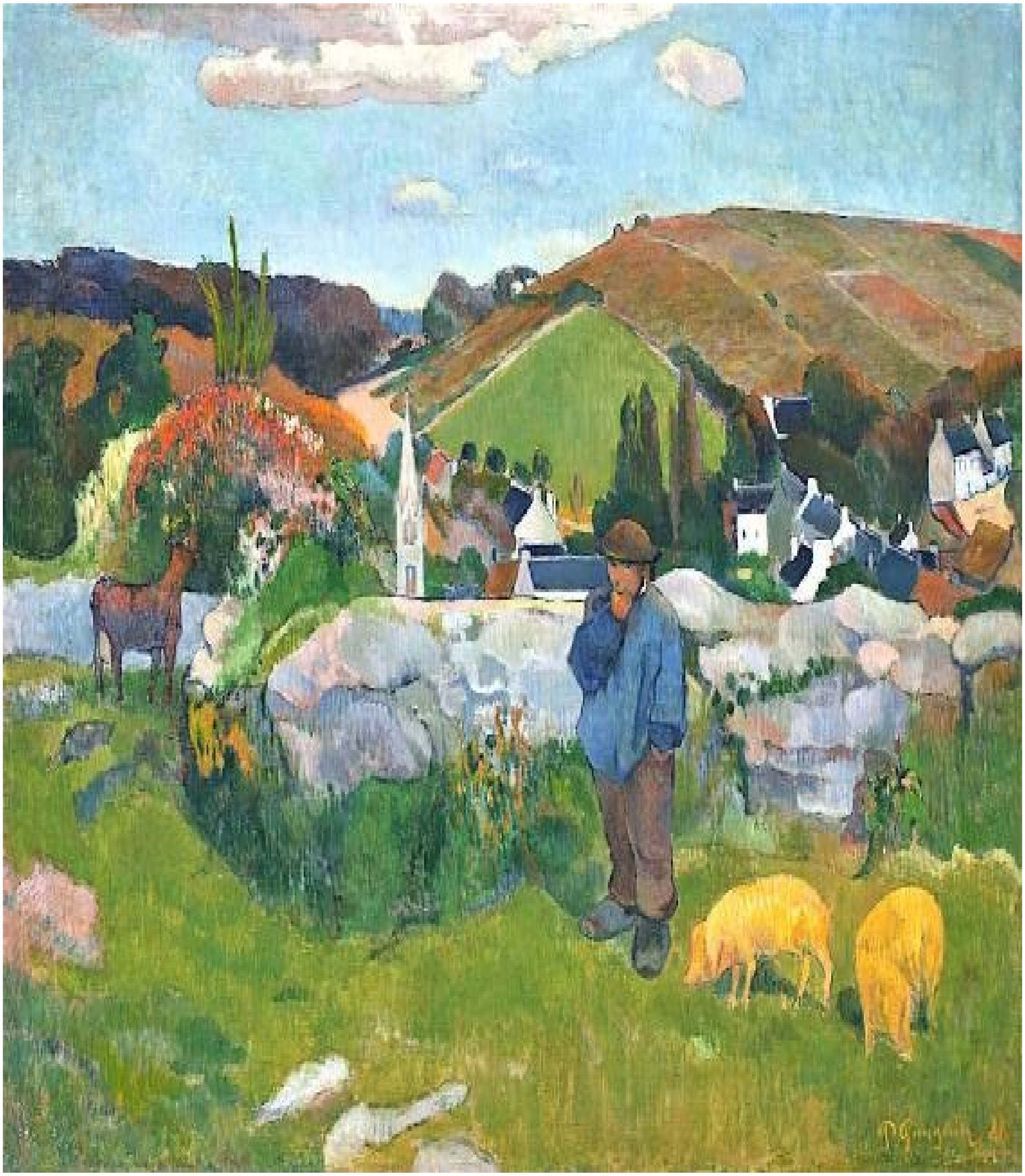
Still Life with Three Puppies

1888
Museum of Modern Art - New York
Oil on panel



The Swineheard

1888
Los Angeles County Museum of Art
Oil on canvas



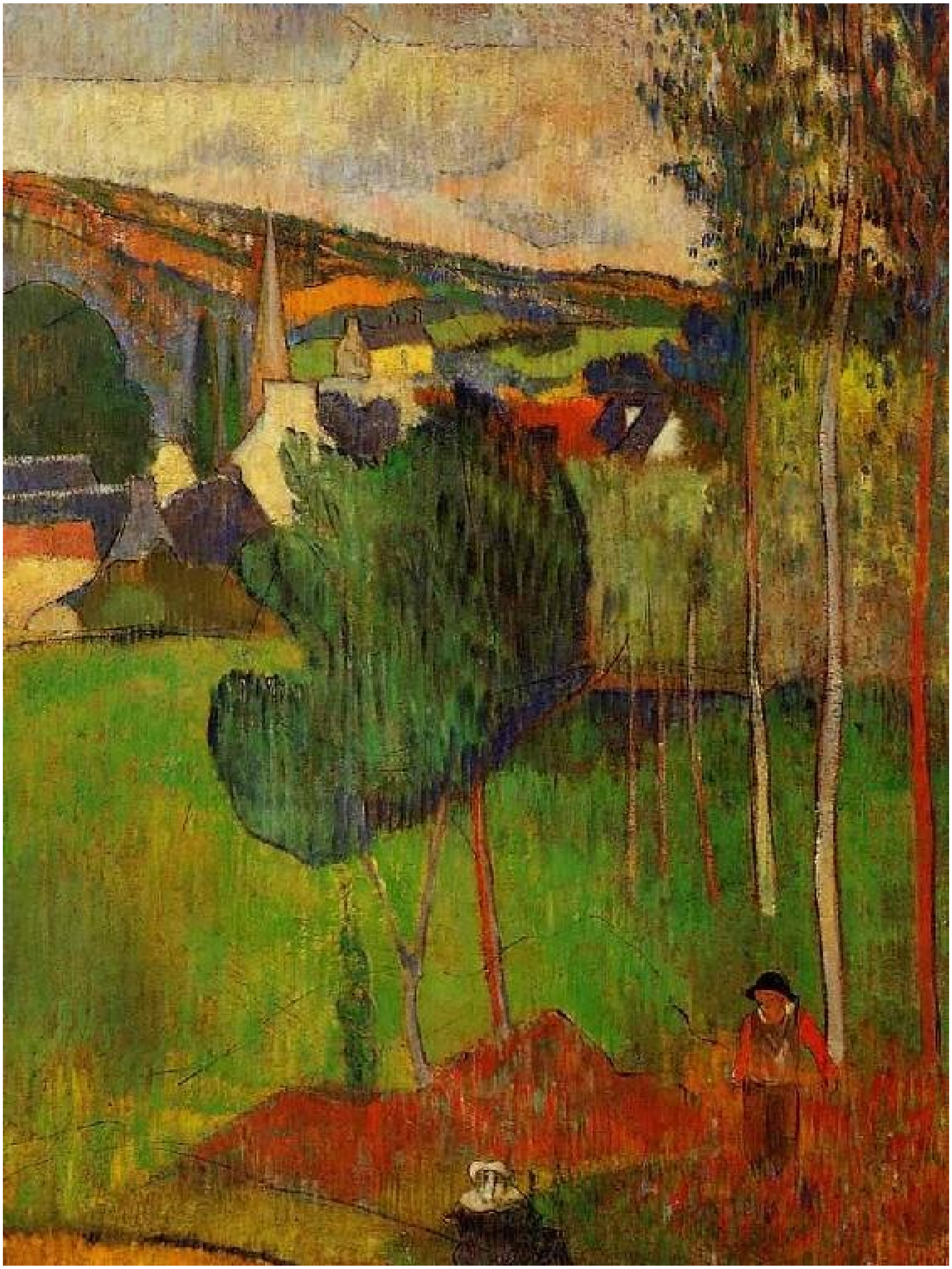
Turkeys, Pont-Aven

1888
Private collection
Oil on canvas

P Gauguin 83

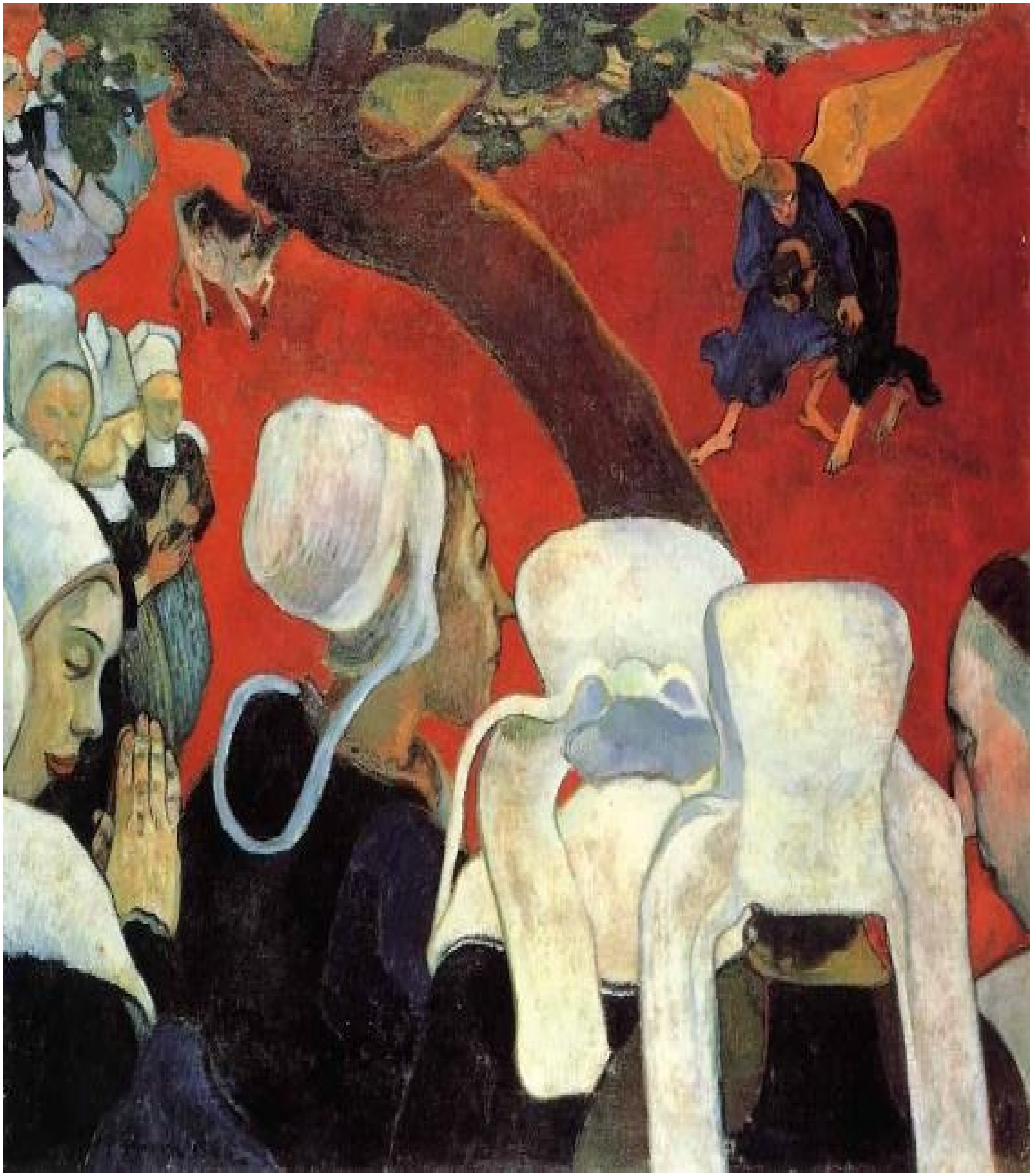
View of Pont-Aven from Lezaven

1888
Private collection
Oil on canvas



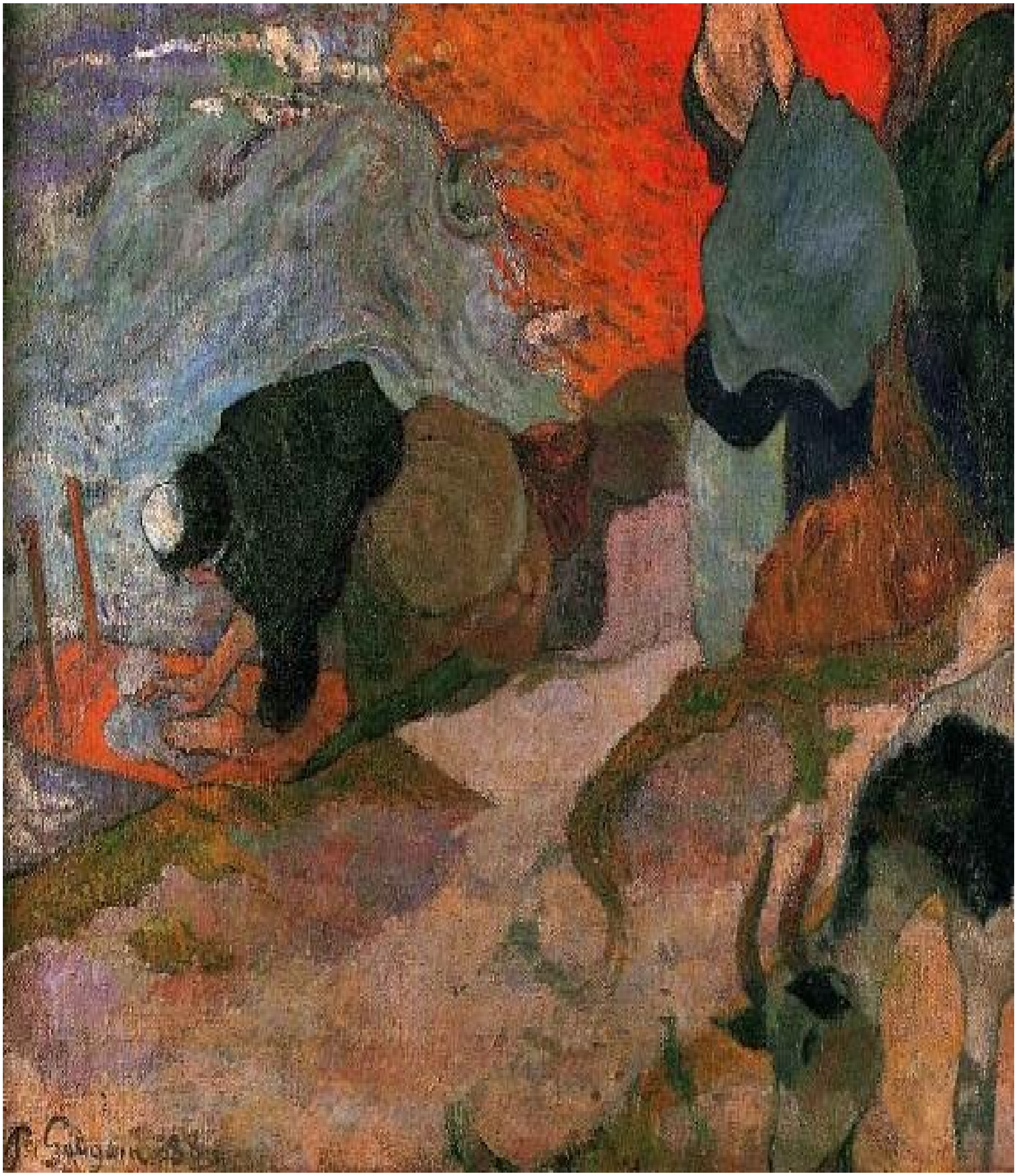
The Vision after the Sermon

1888
Scottish National Gallery - National Galleries of Scotland
Oil on canvas



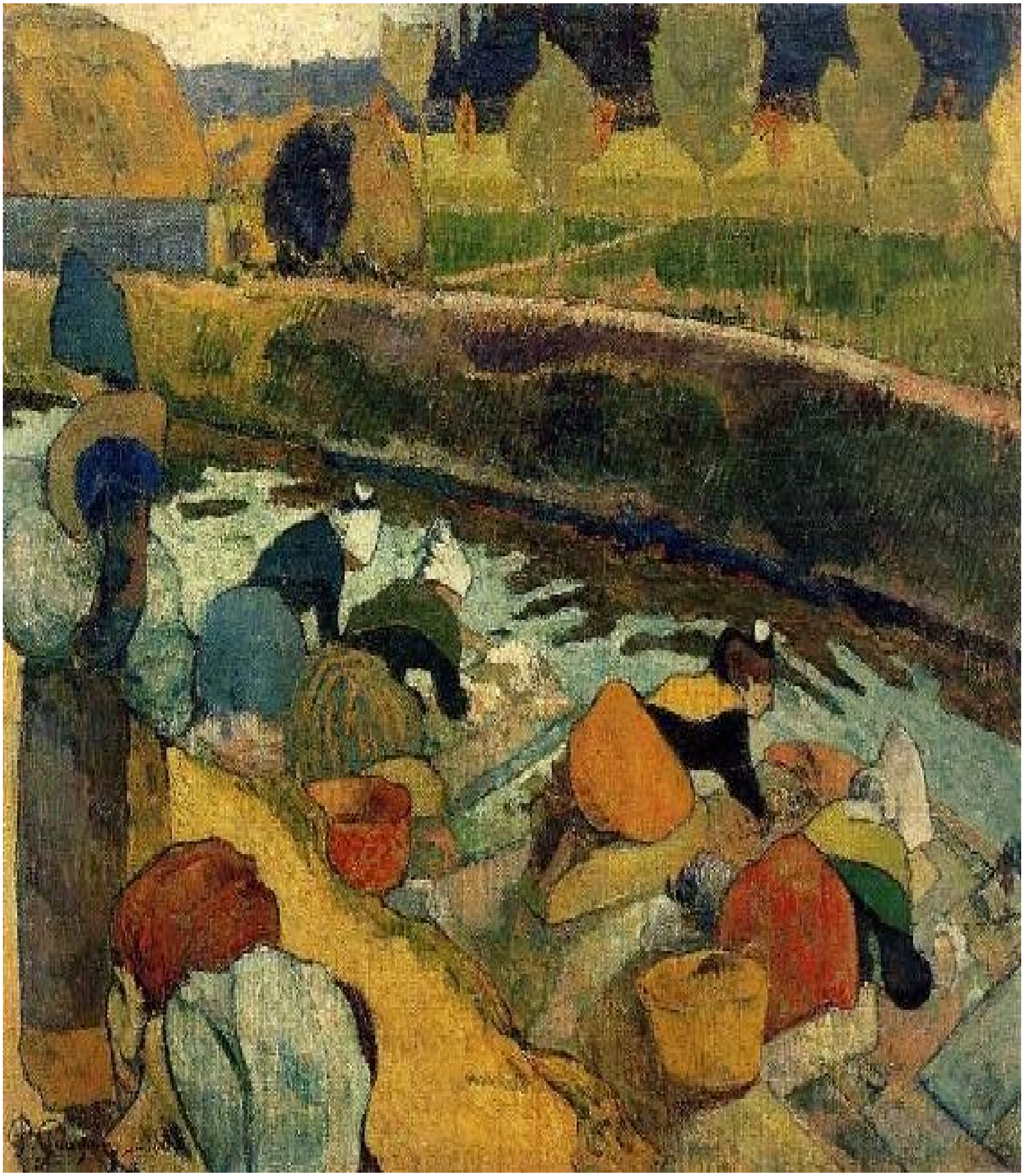
Washerwomen

1888
Van Gogh Museum
Oil on canvas


P Gauguin 88

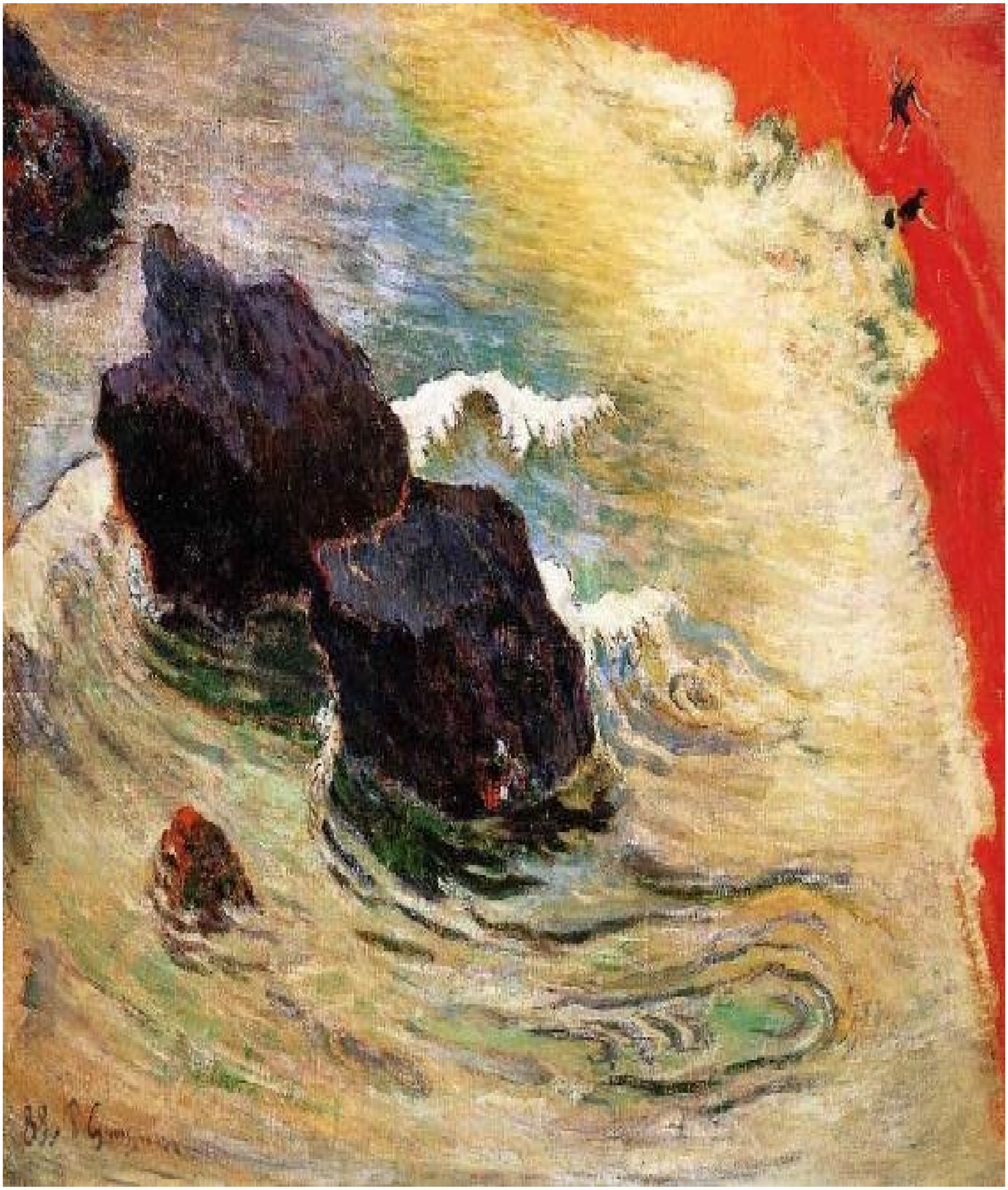
Washerwomen at the Roubine du Roi. Arles

1888
Museum of Modern Art - New York
Oil on canvas



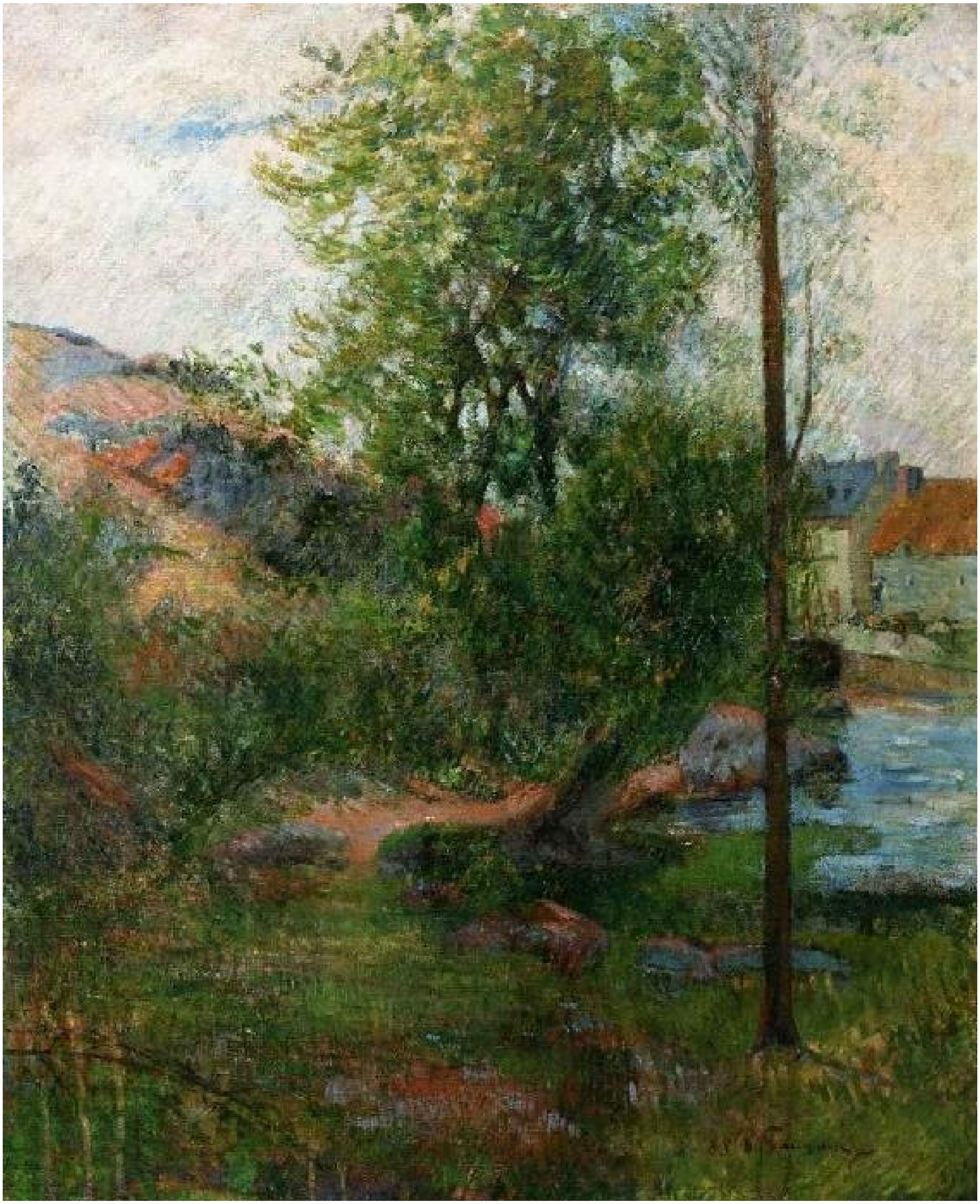
The Wave

1888
Private collection
Oil on canvas


88. P Gauguin

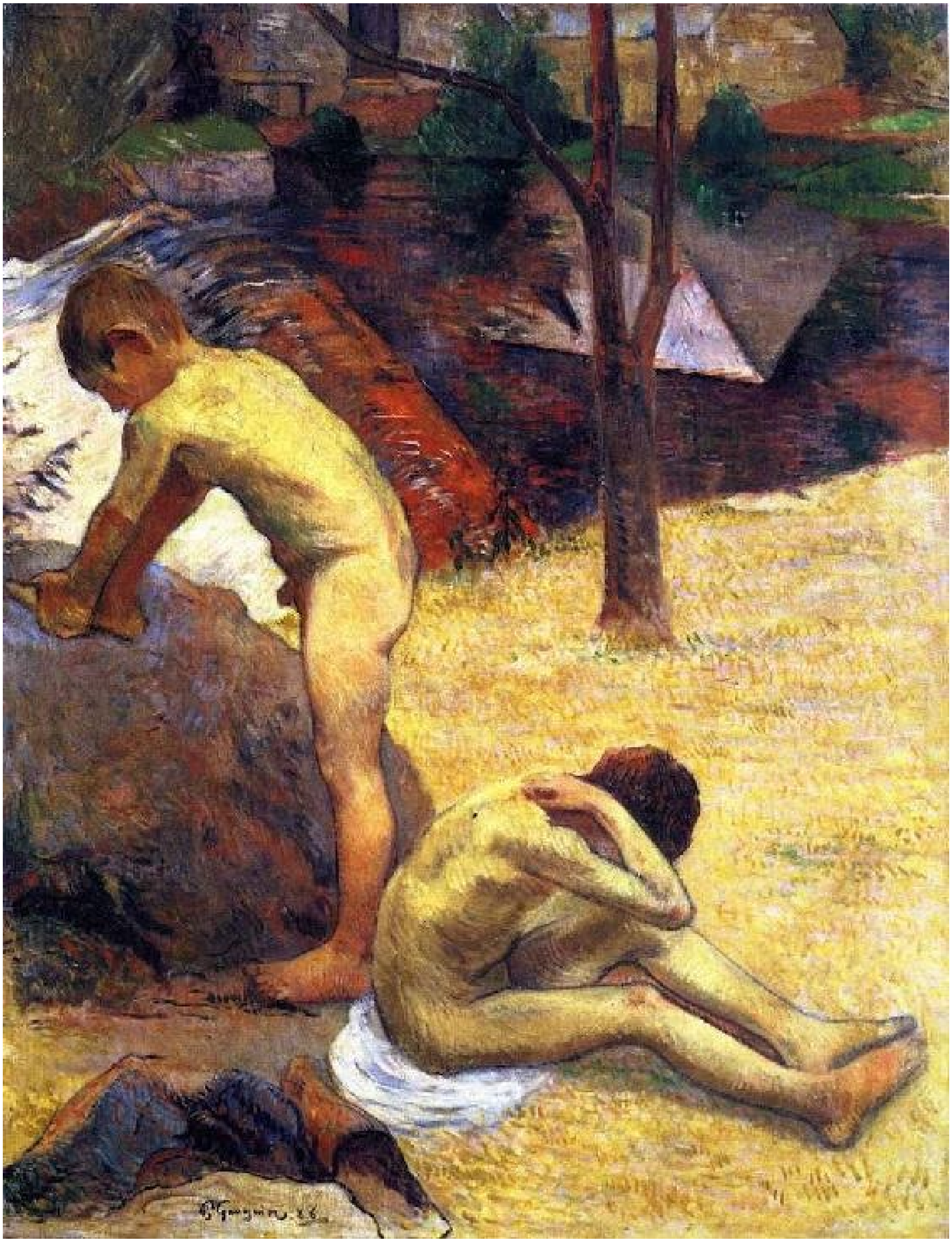
Willow by the Aven

1888
Private collection
Oil on canvas



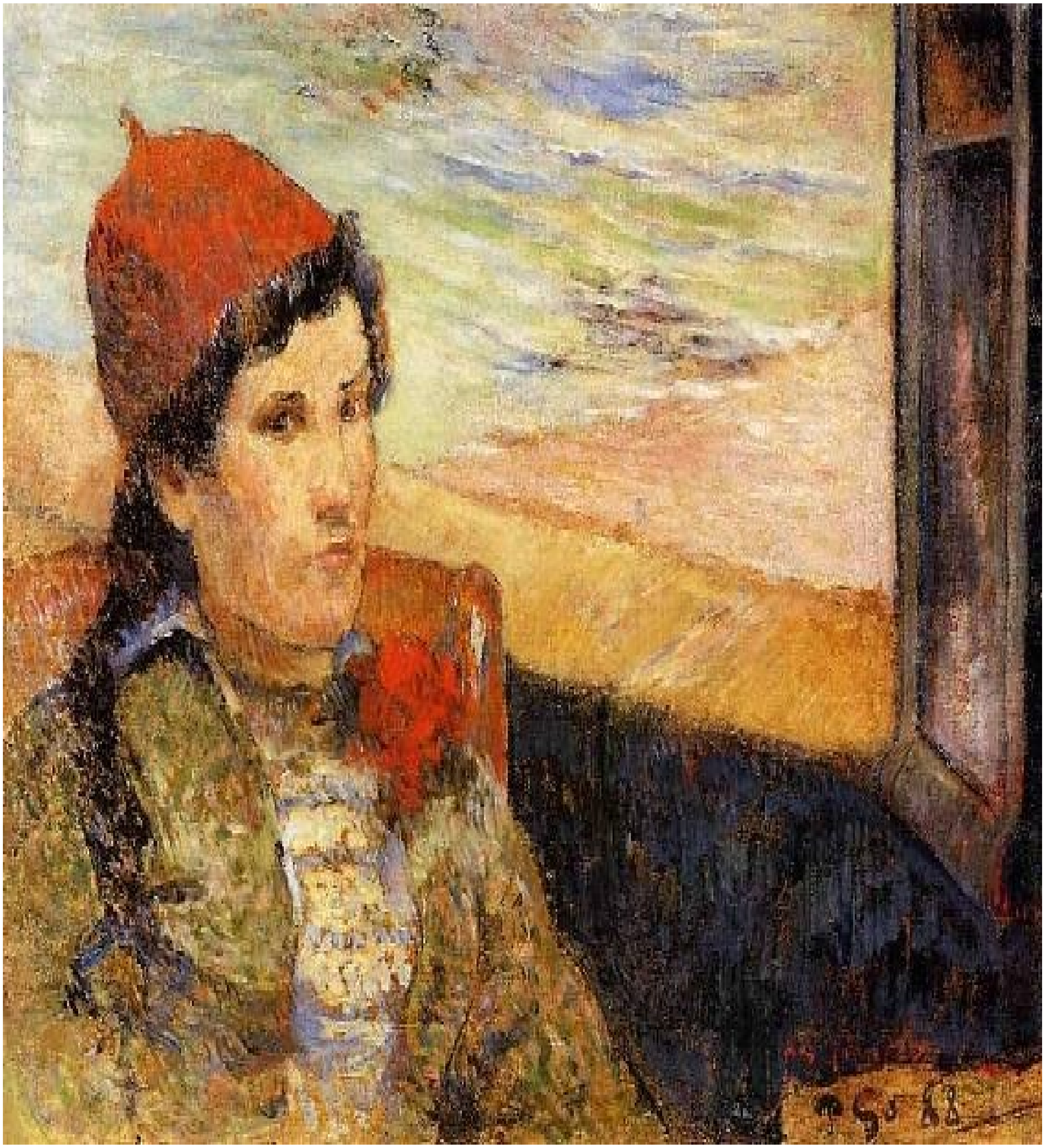
Young Breton Bathers

1888
Hamburger Kunsthalle
Oil on canvas


P Gauguin 88

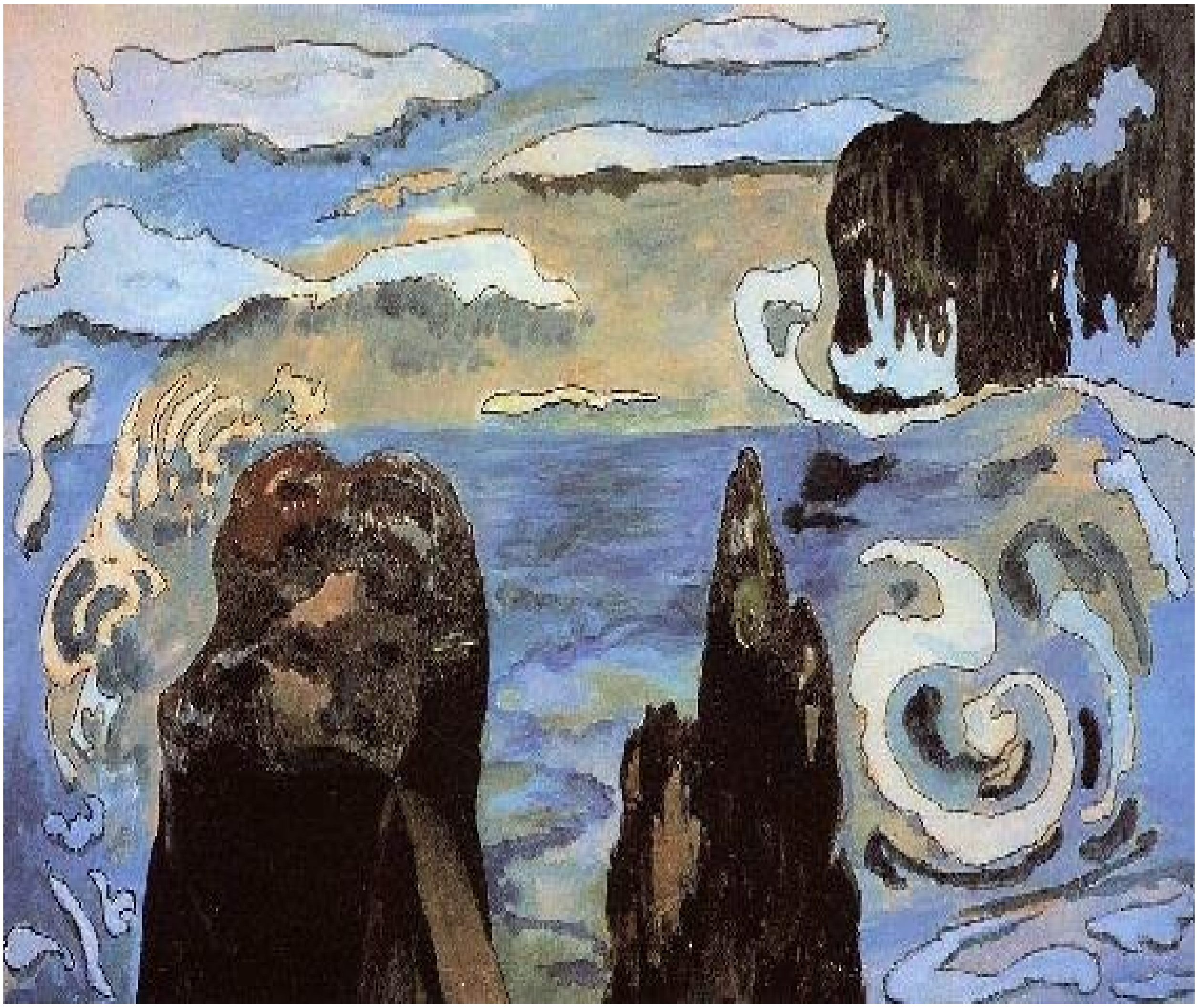
Young Woman at a Window

1888
Private collection
Oil on canvas



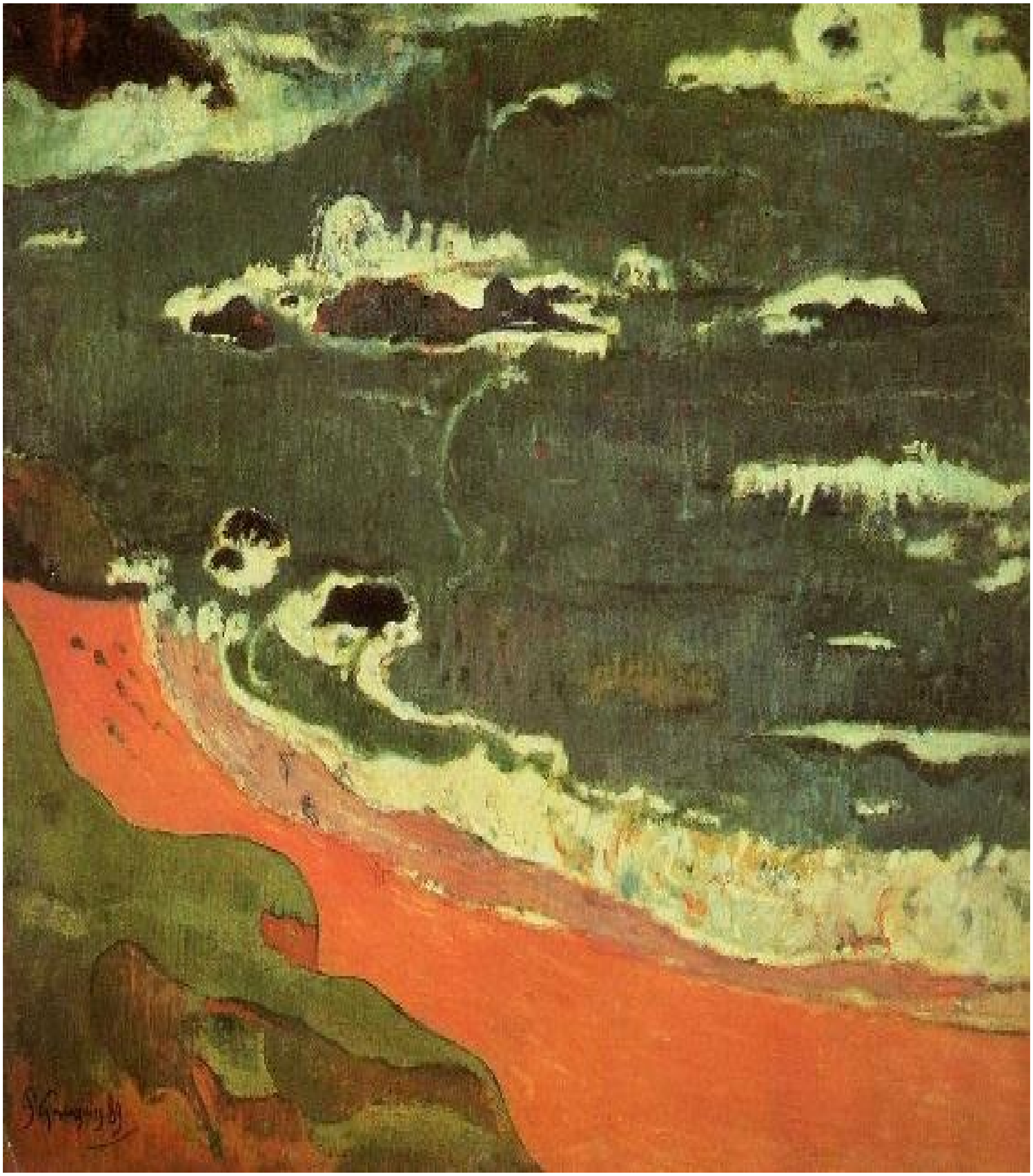
At the Black Rocks

1889
Private collection
Watercolour



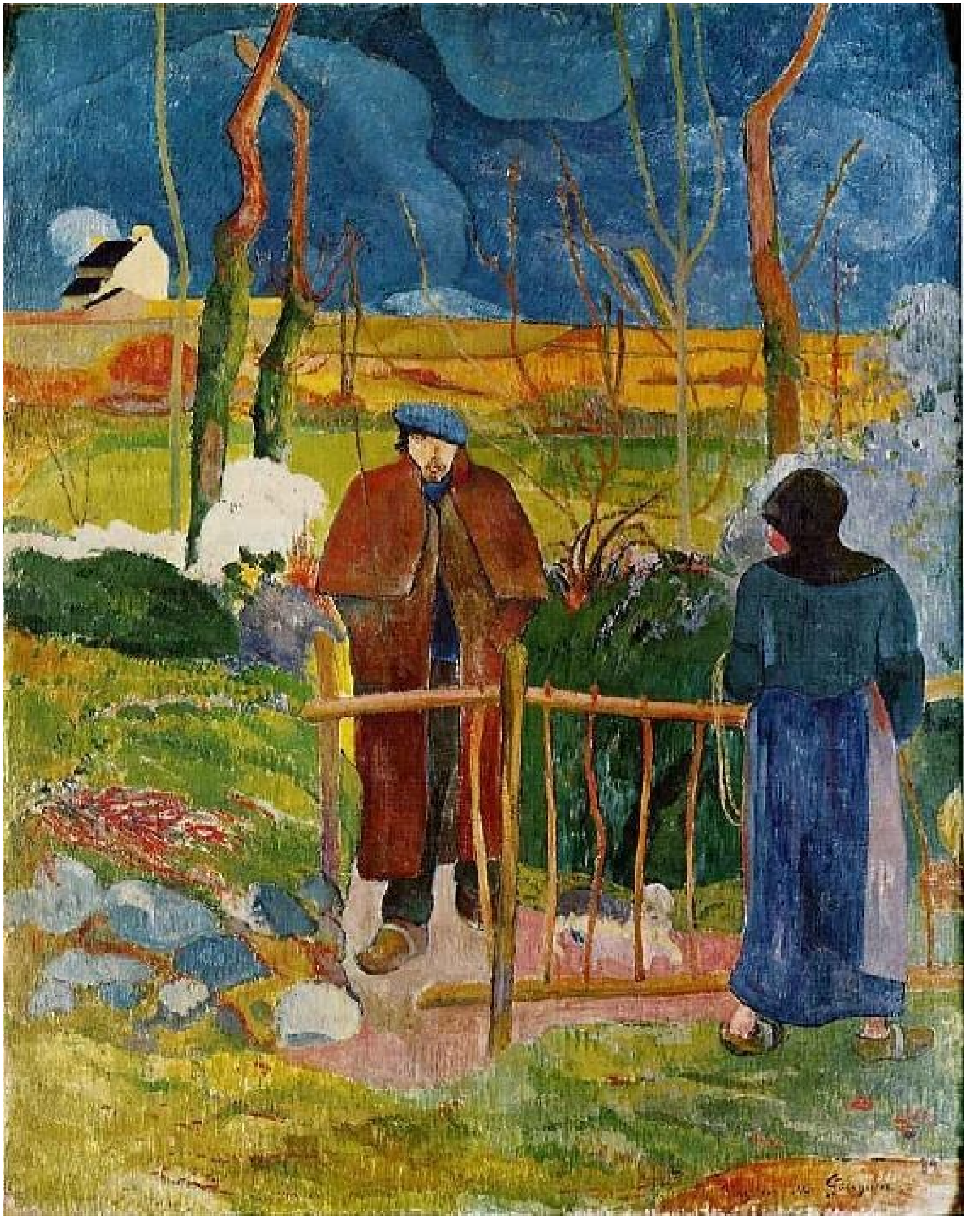
Beach at Le Pouldu

1889
Private collection
Oil on canvas



Bonjour Monsieur Gauguin

1889
Národní galerie v Praze
Oil on canvas

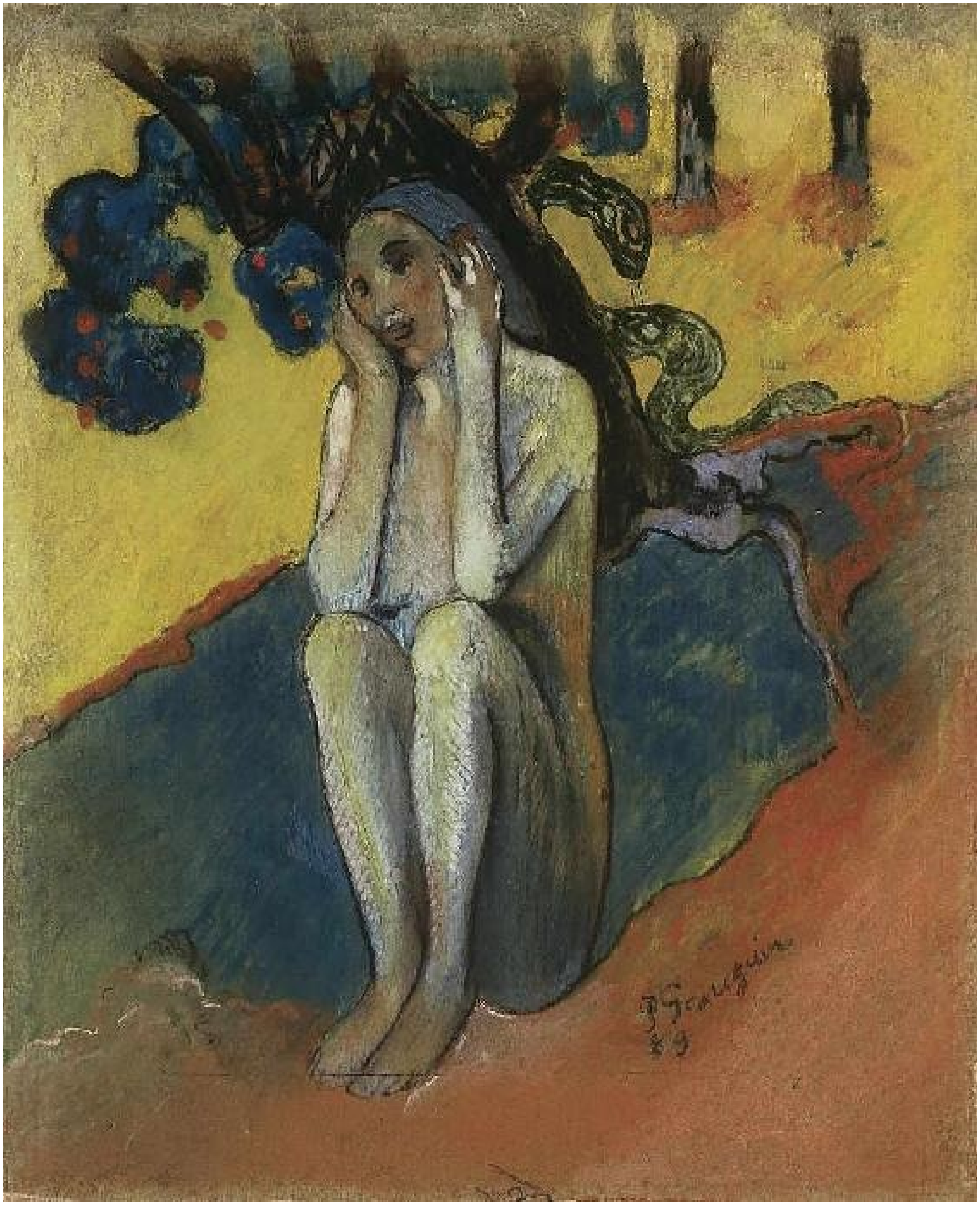


Breton Boy in a Landscape

1889
Private collection
Oil on canvas

Breton Eve I

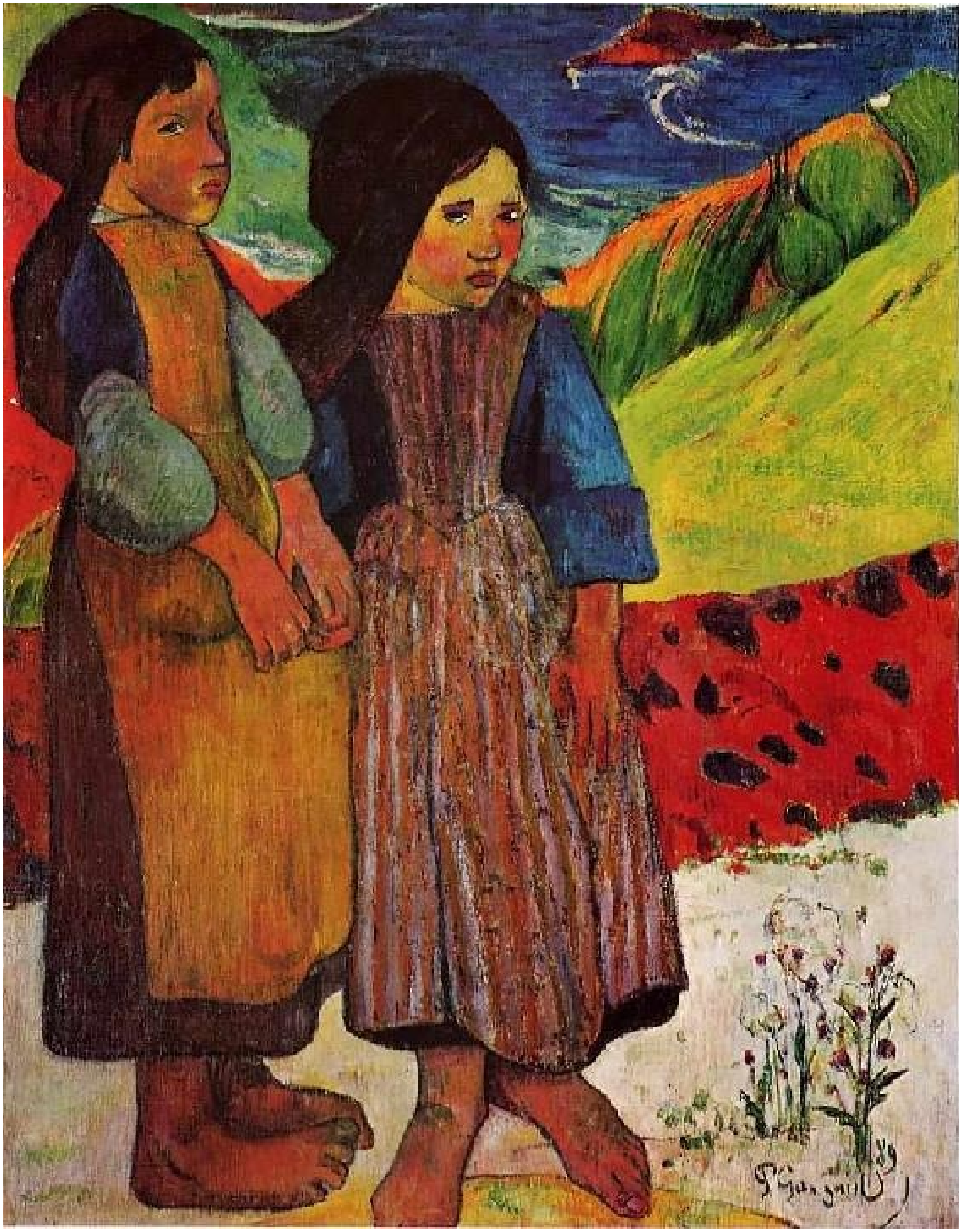
1889
McNay Art Museum - San Antonio
Watercolour



P Gauguin
89

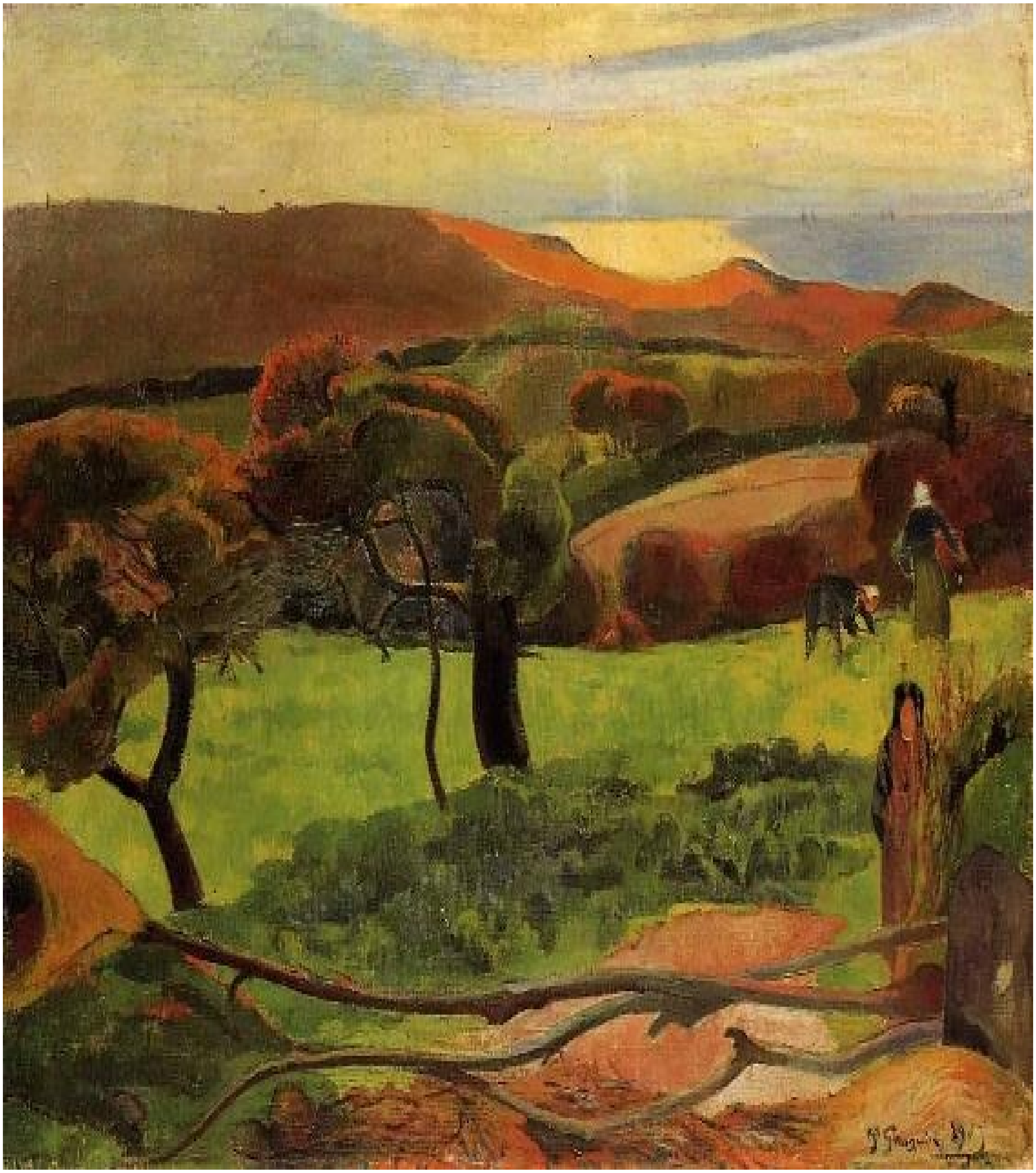
Breton Girls by the Sea

1889
National Museum of Western Art - Tokyo
Oil on canvas


P Gauguin 89

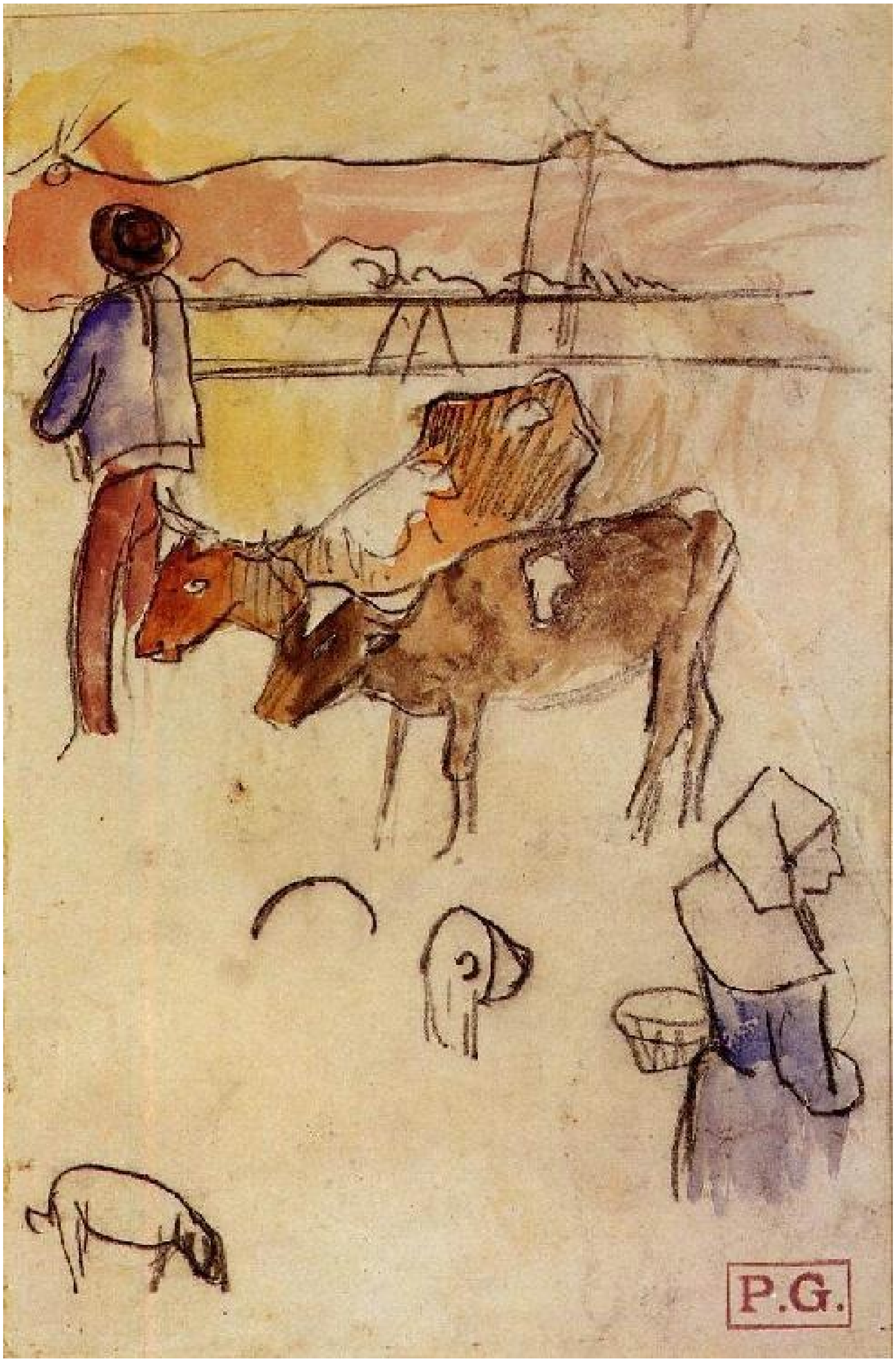
Breton Landscape - Fields by the Sea

1889
Nationalmuseum - Stockholm
Oil on canvas



Bretons and Cows (sketch)

1889
Albertina - Vienna
Watercolour

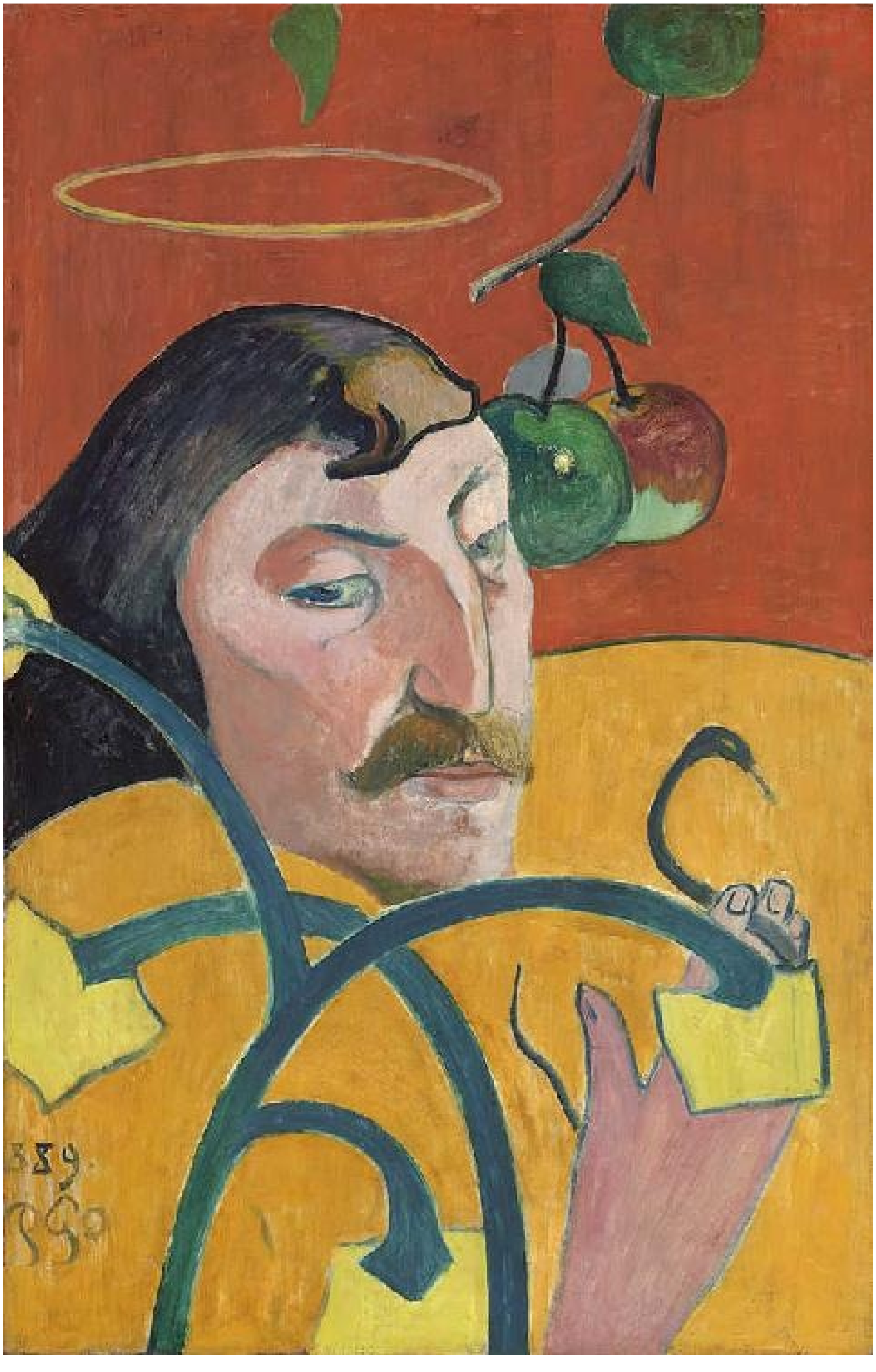

P.G.

Brittany Landscape

1889
Private collection
Oil on canvas

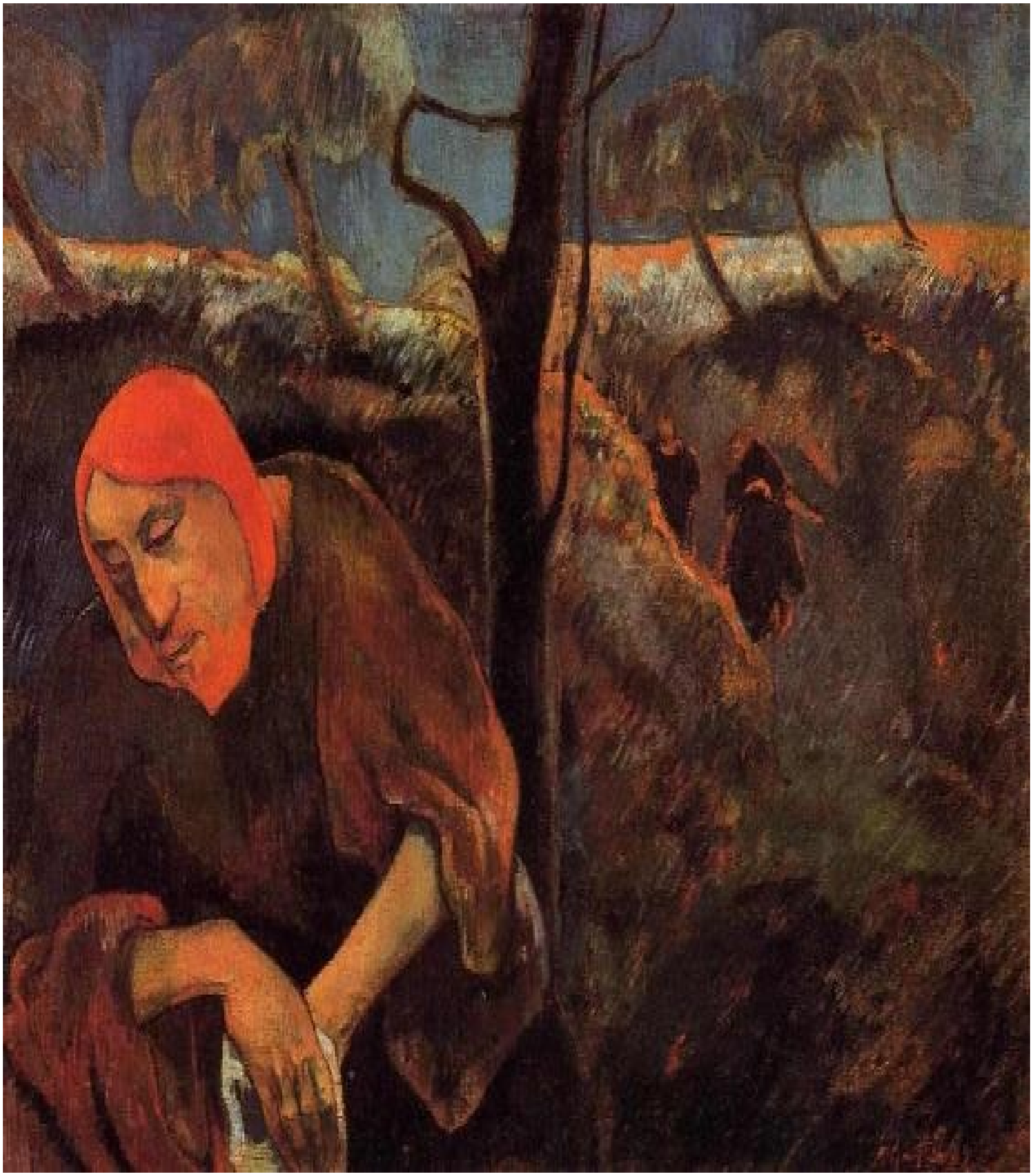
Caricature, Self Portrait

1889
National Gallery of Art - Washington DC
Oil on canvas



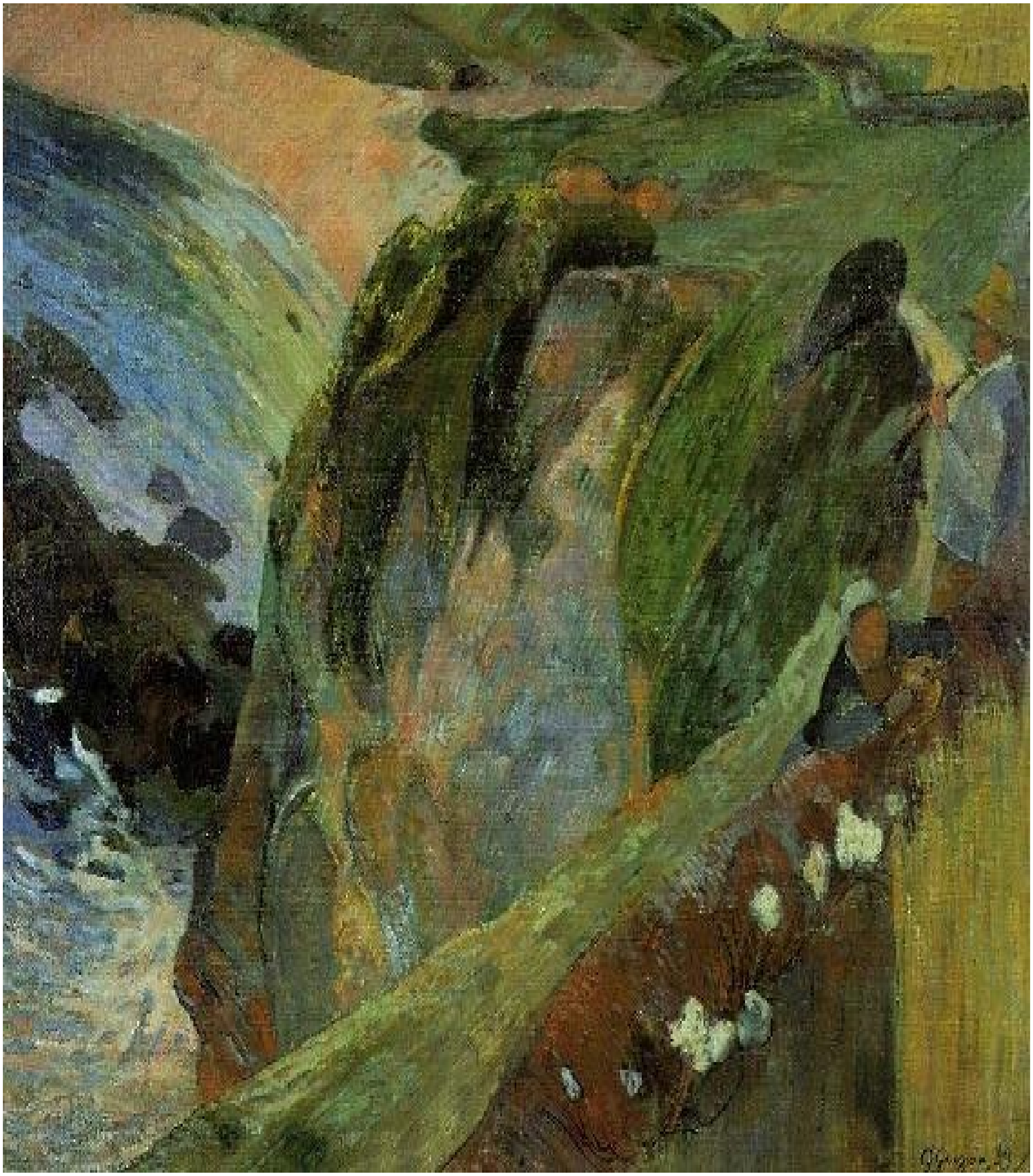
Christ in the Garden of Olives

1889
Norton Museum of Art - Palm Beach (Florida)
Oil on canvas



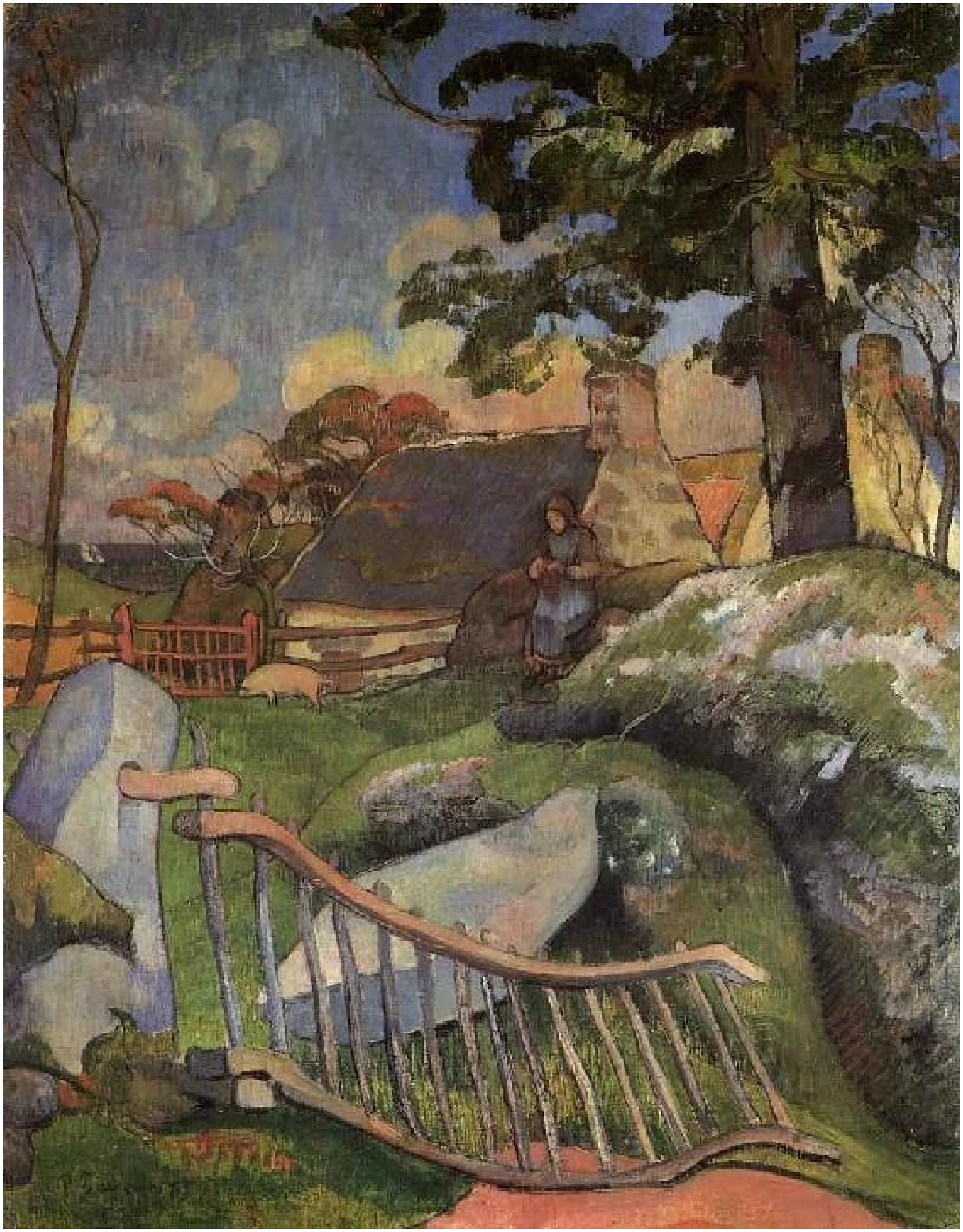
Flutist on the Cliffs

1889
Indianapolis Museum of Art
Oil on canvas



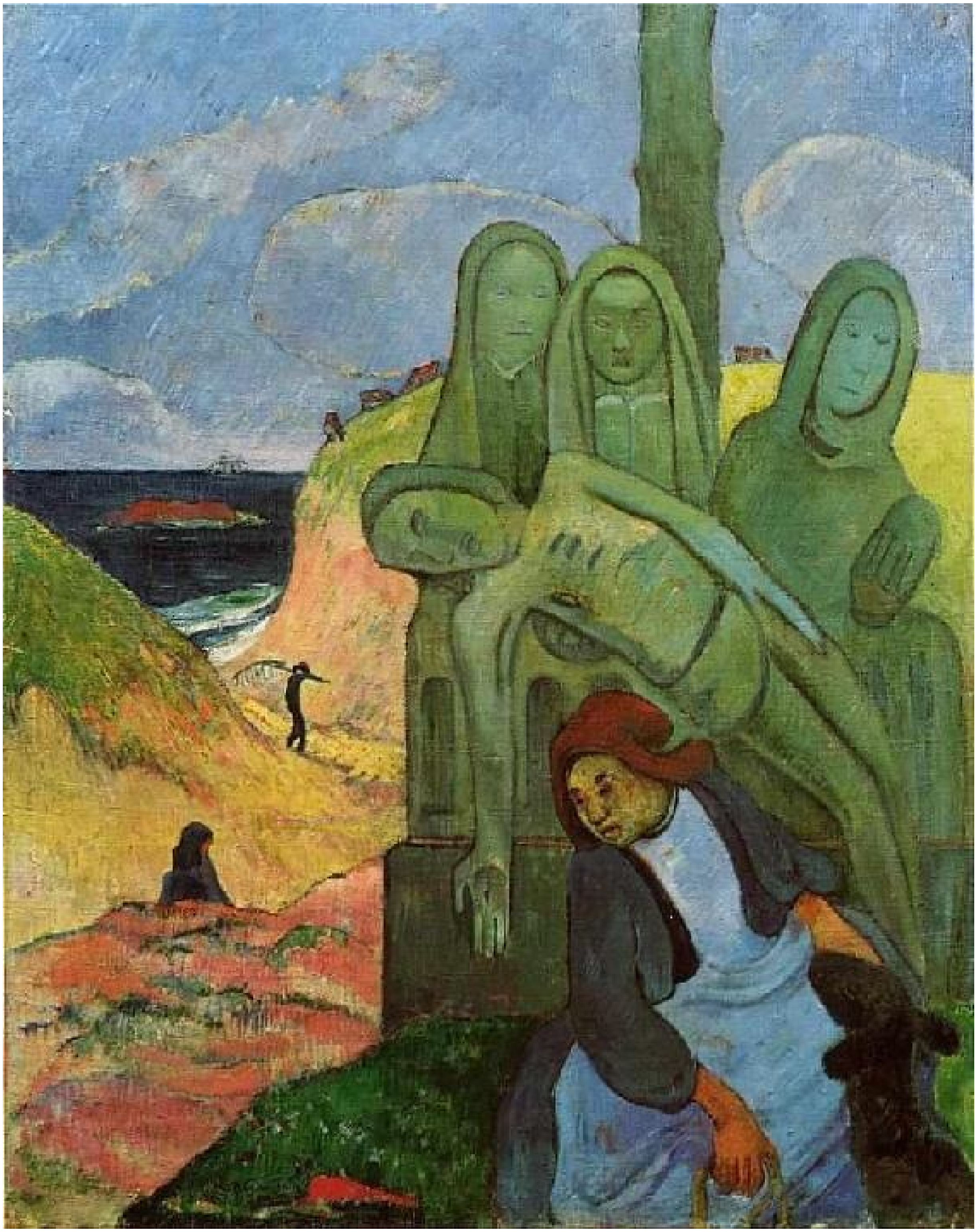
The Gate

1889
Kunsthaus - Zurich
Oil on canvas



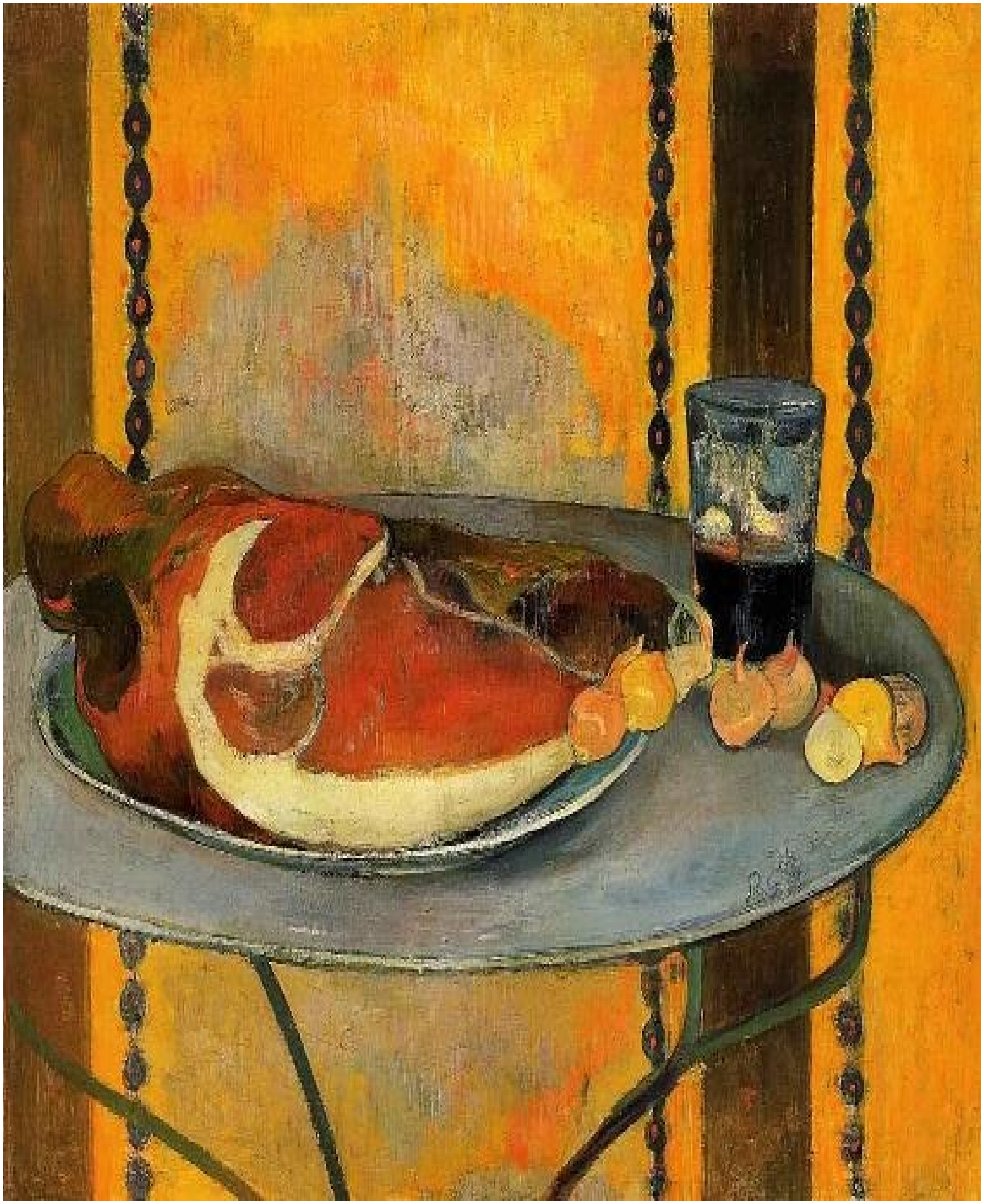
Green Christ

1889
Musées Royaux des Beaux-Arts de Belgique - Brussels
Oil on canvas



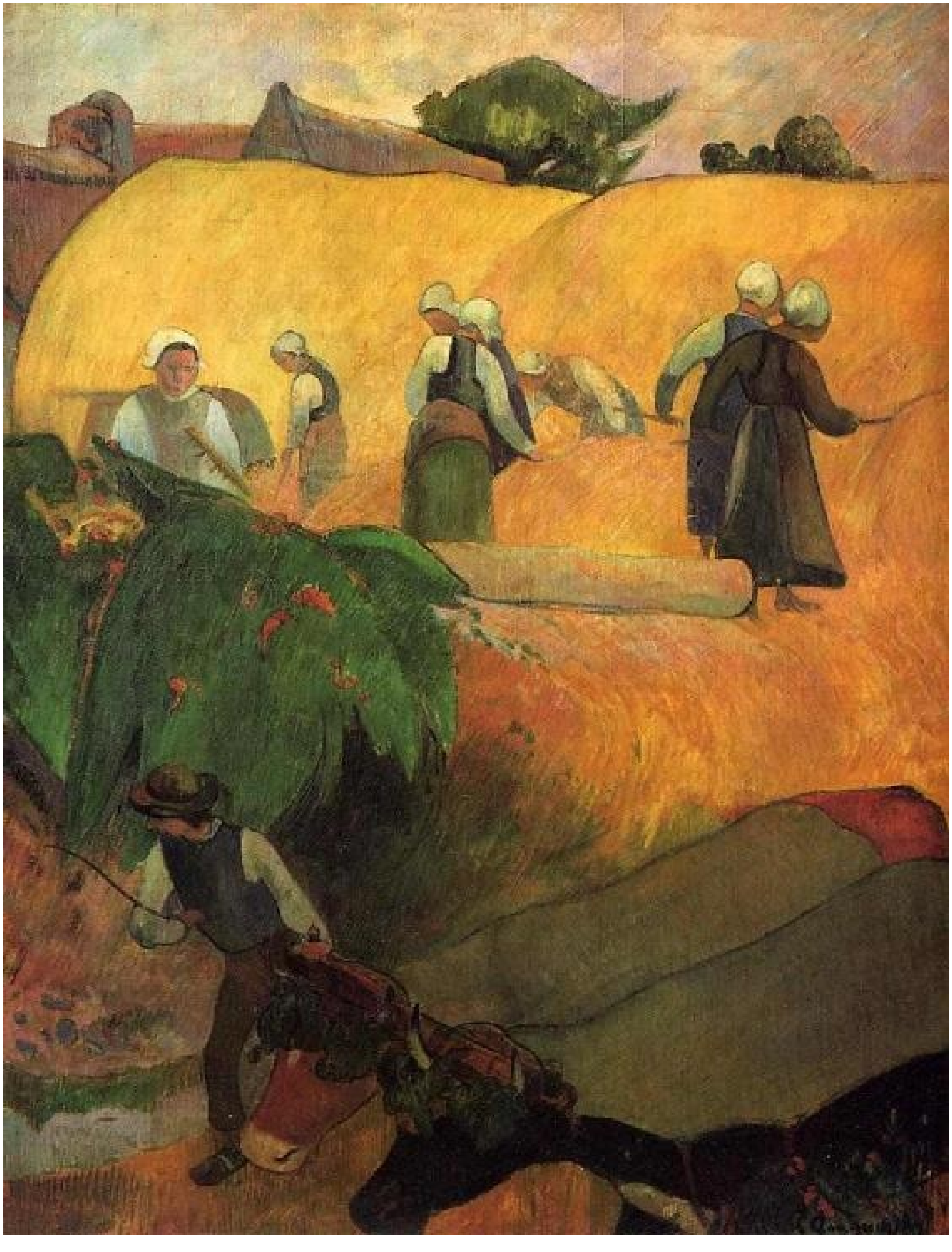
The Ham

1889
The Phillips Collection
Oil on canvas



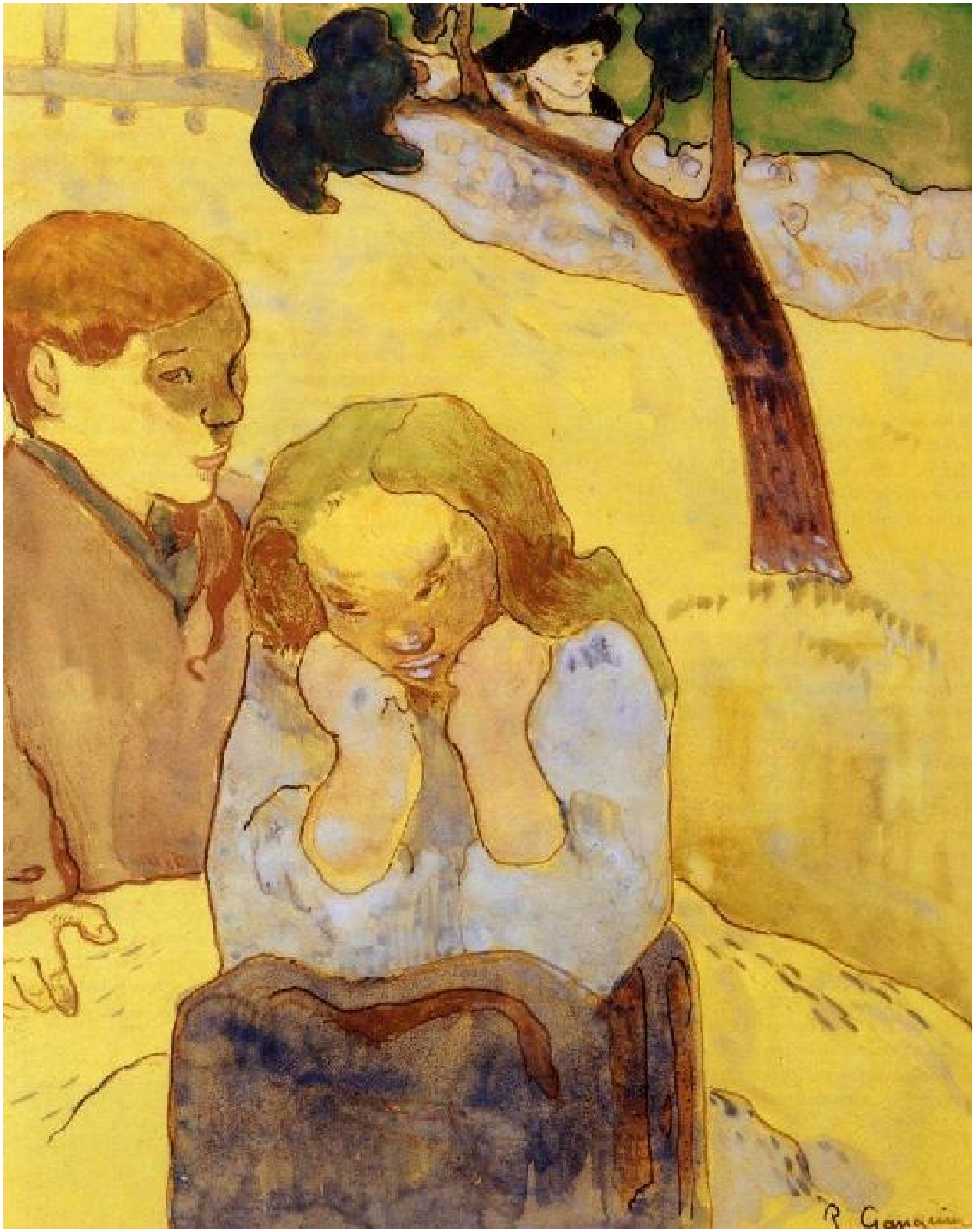
Haymaking in Brittany

1889
The Courtauld Gallery - London
Oil on canvas



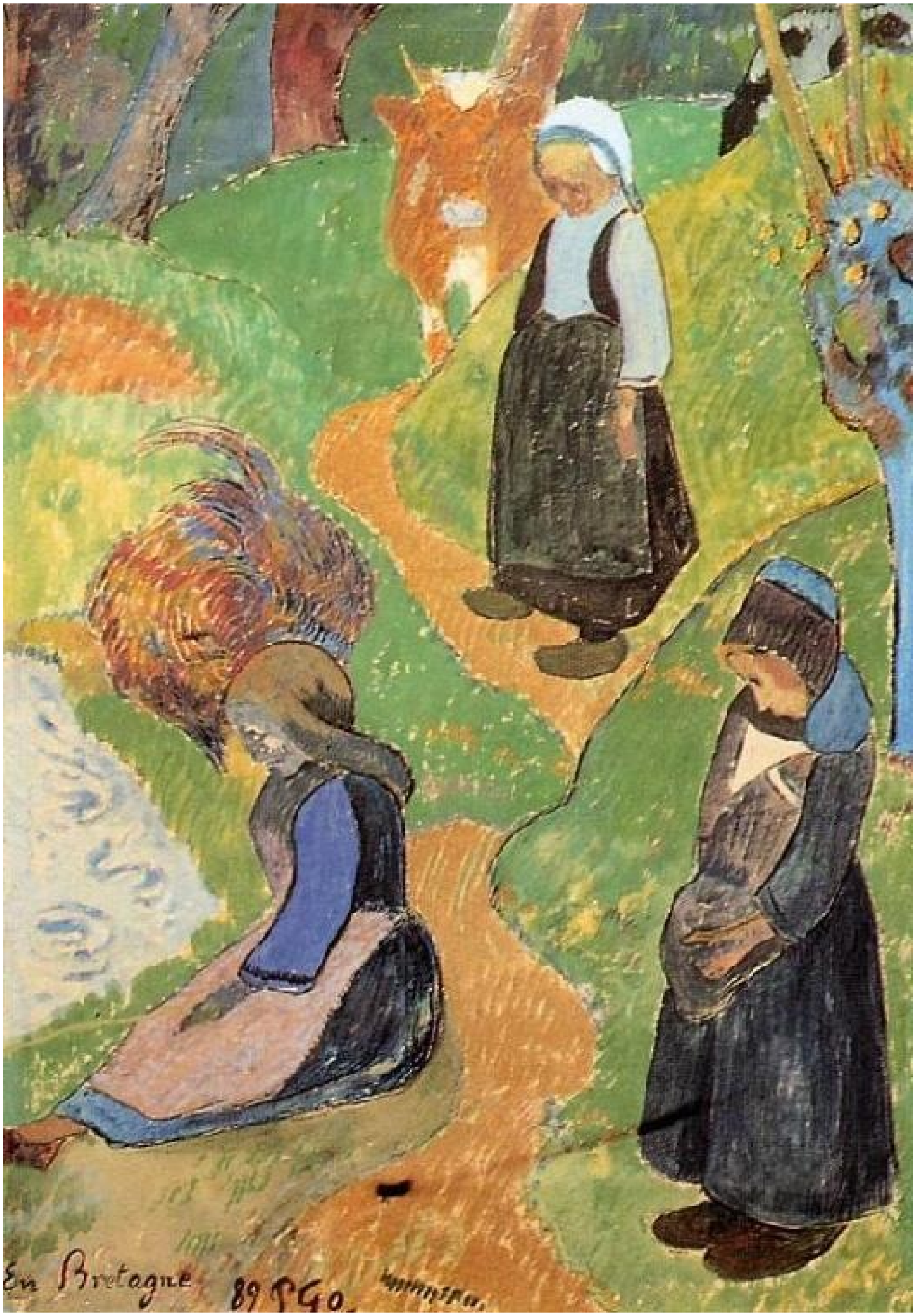
Human Misery

1889
Private collection
Watercolour


P. Gauguin

In Brittany

1889
The Whitworth - University of Manchester
Watercolour

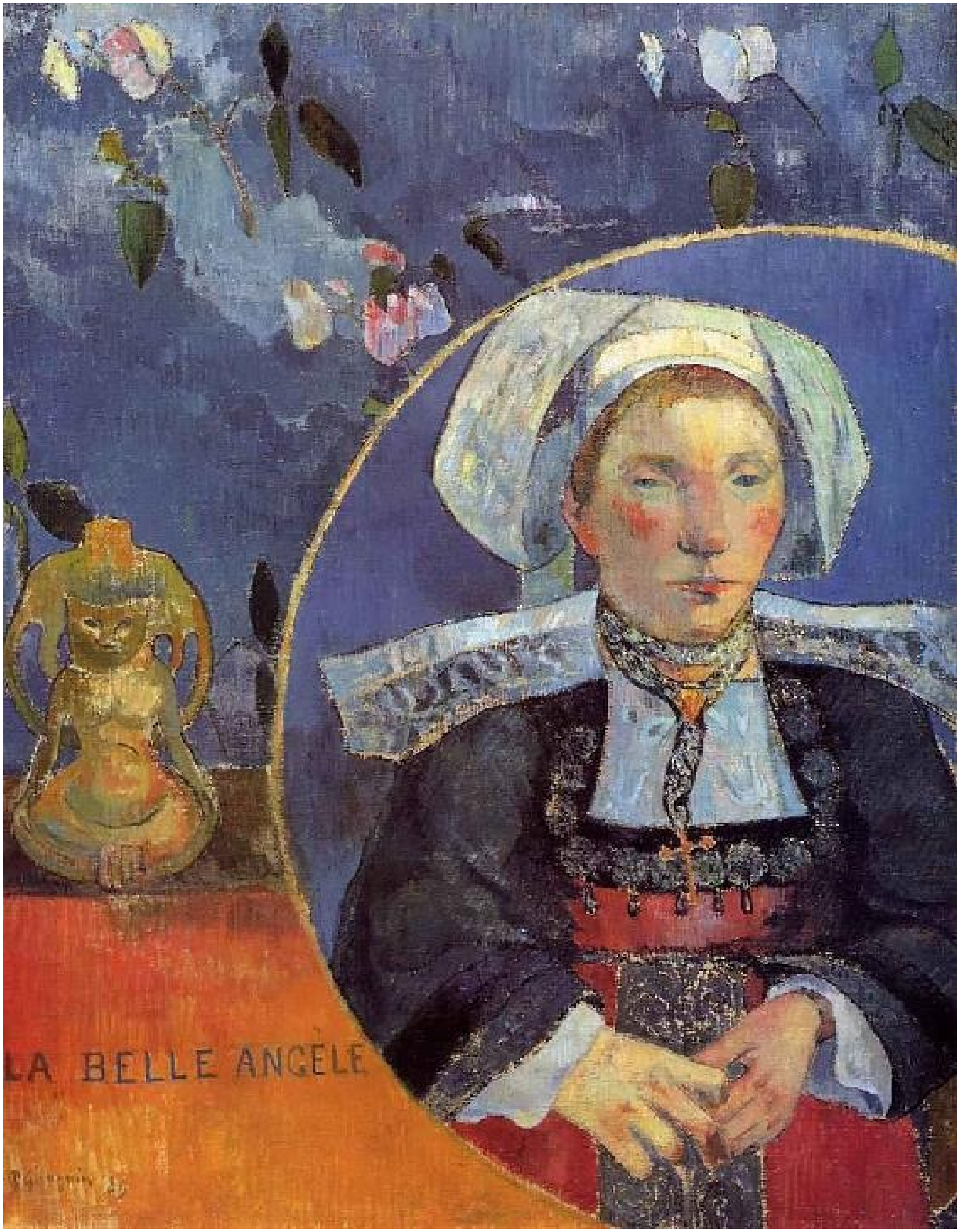

En Bretagne 89 P Go.

Joan of Arc

1889
Private collection
Oil on canvas

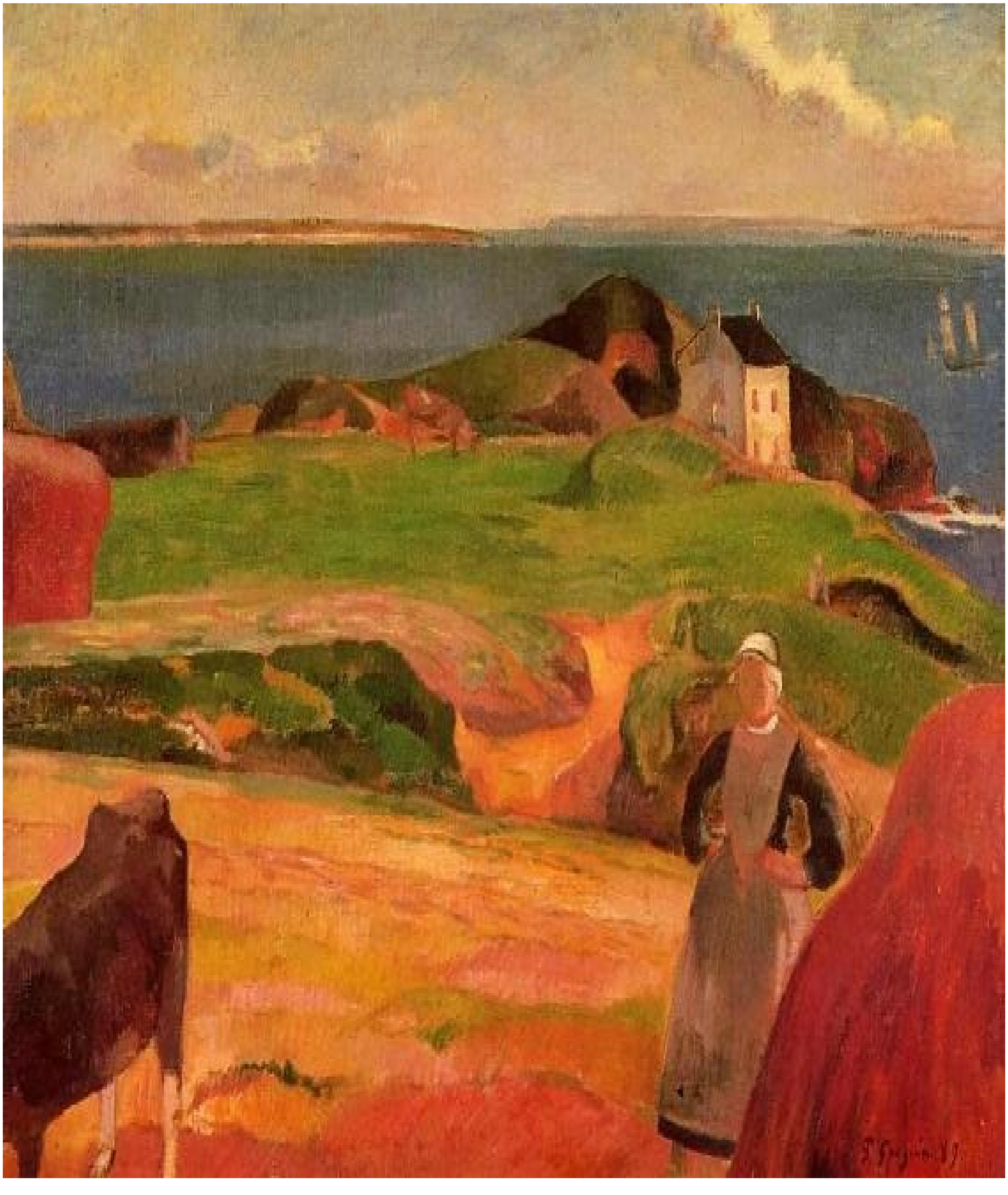
La Belle Angele

1889
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas


LA BELLE ANGELE

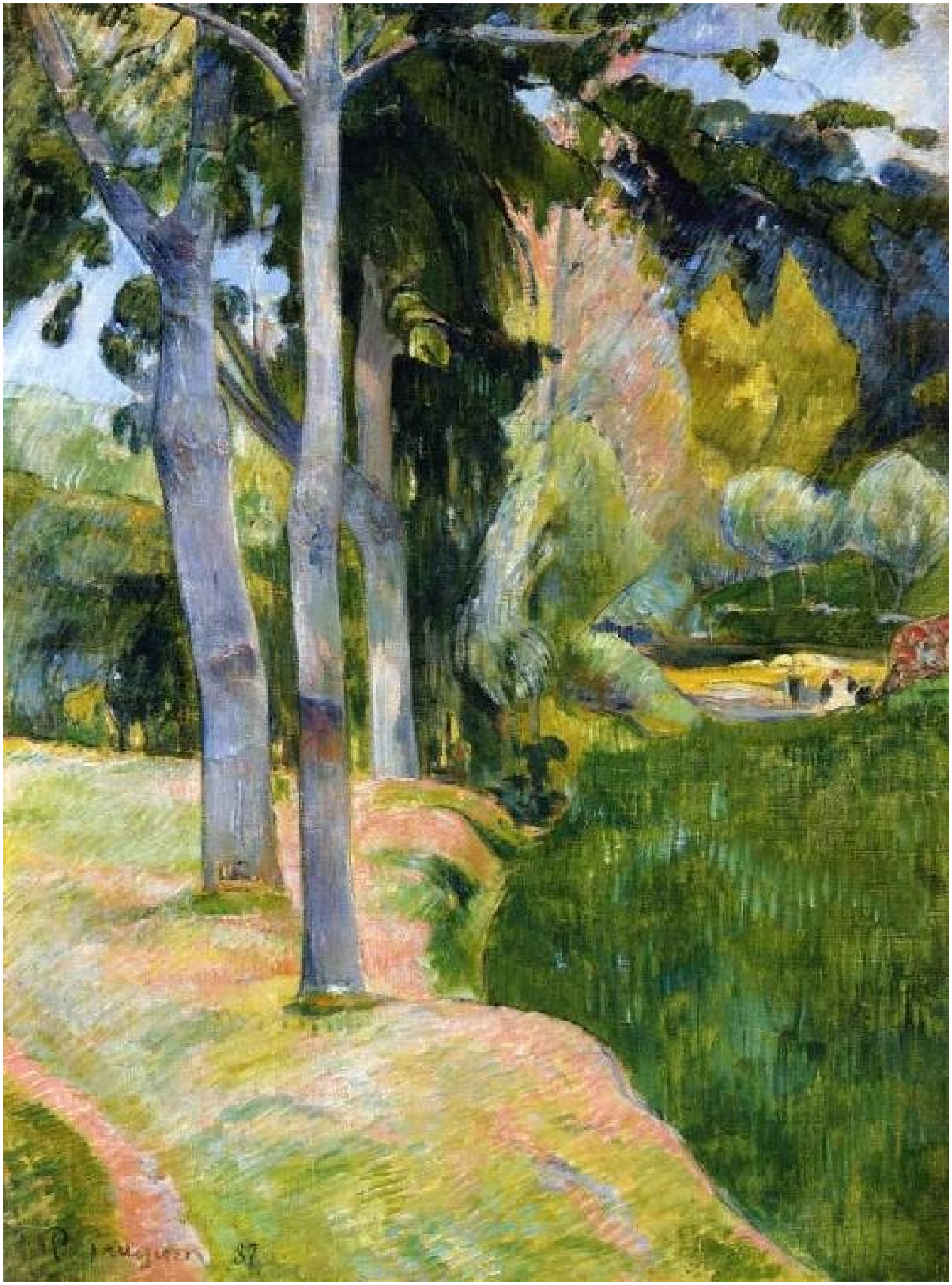
Landscape at le Pouldu - the Isolated House

1889
Private collection
Oil on canvas



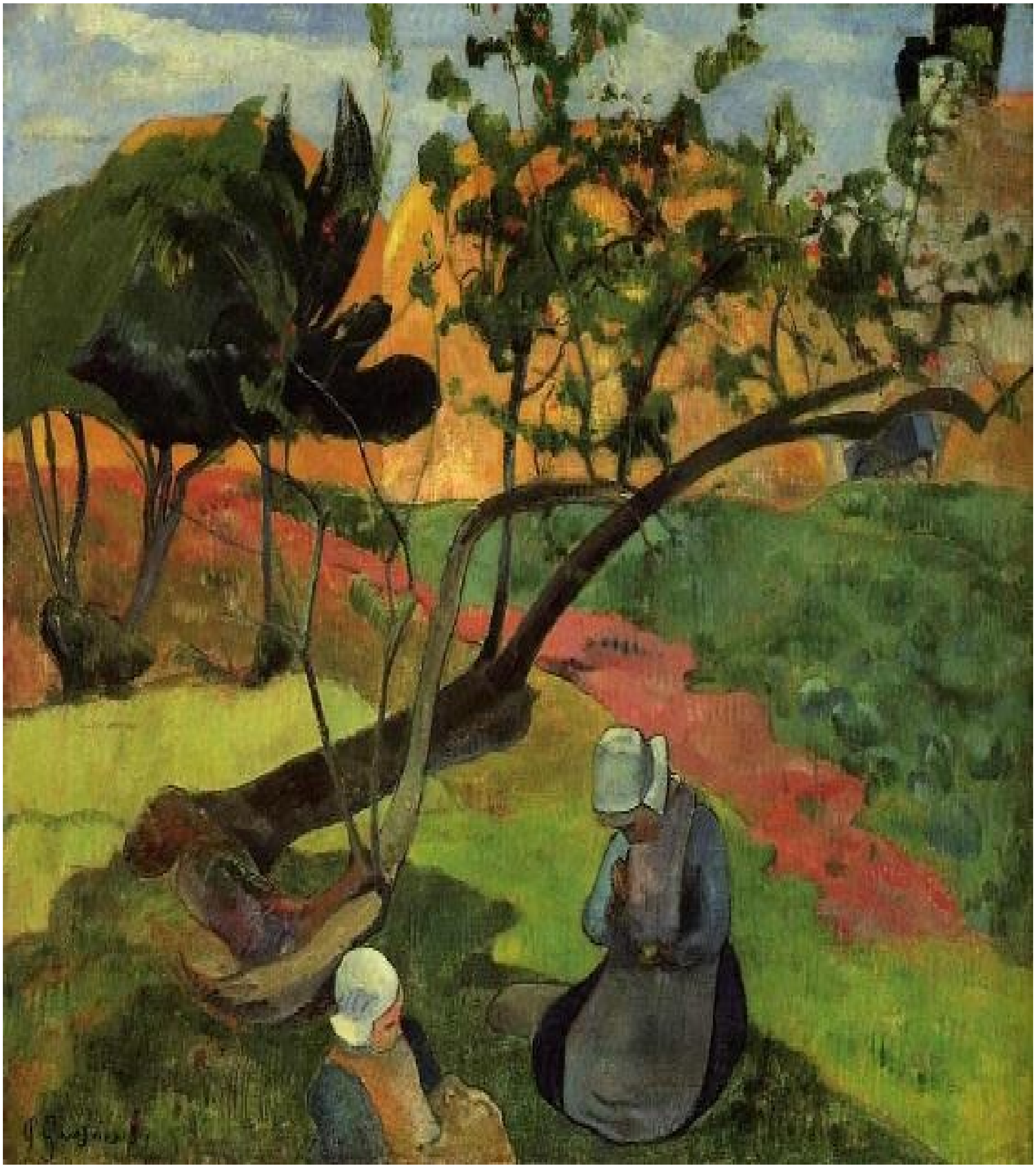
The Large Trees

1889
Private collection
Oil on canvas


P Gauguin 87

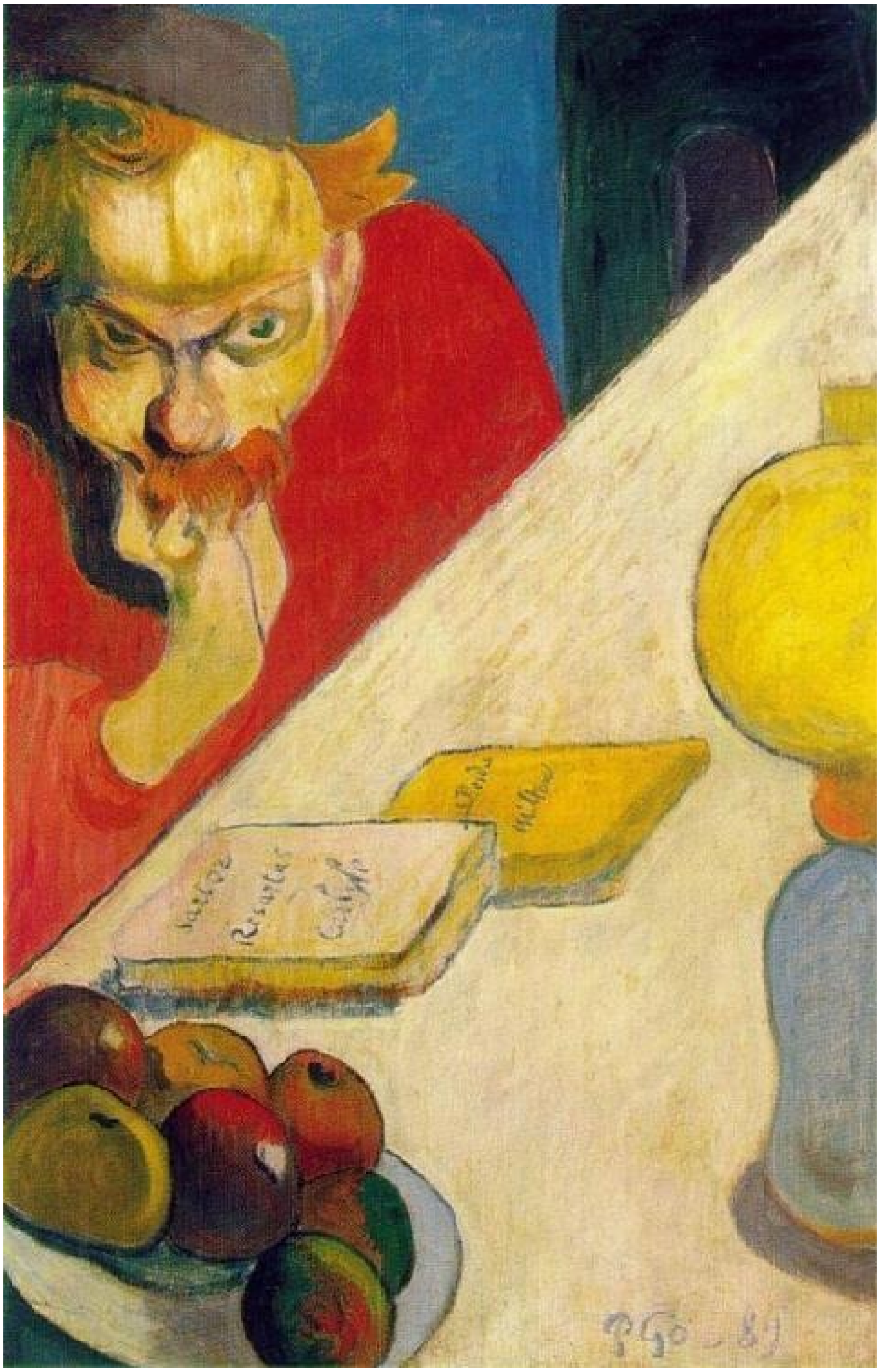
Little Girls

1889
Musée d’Orsay
Oil on canvas



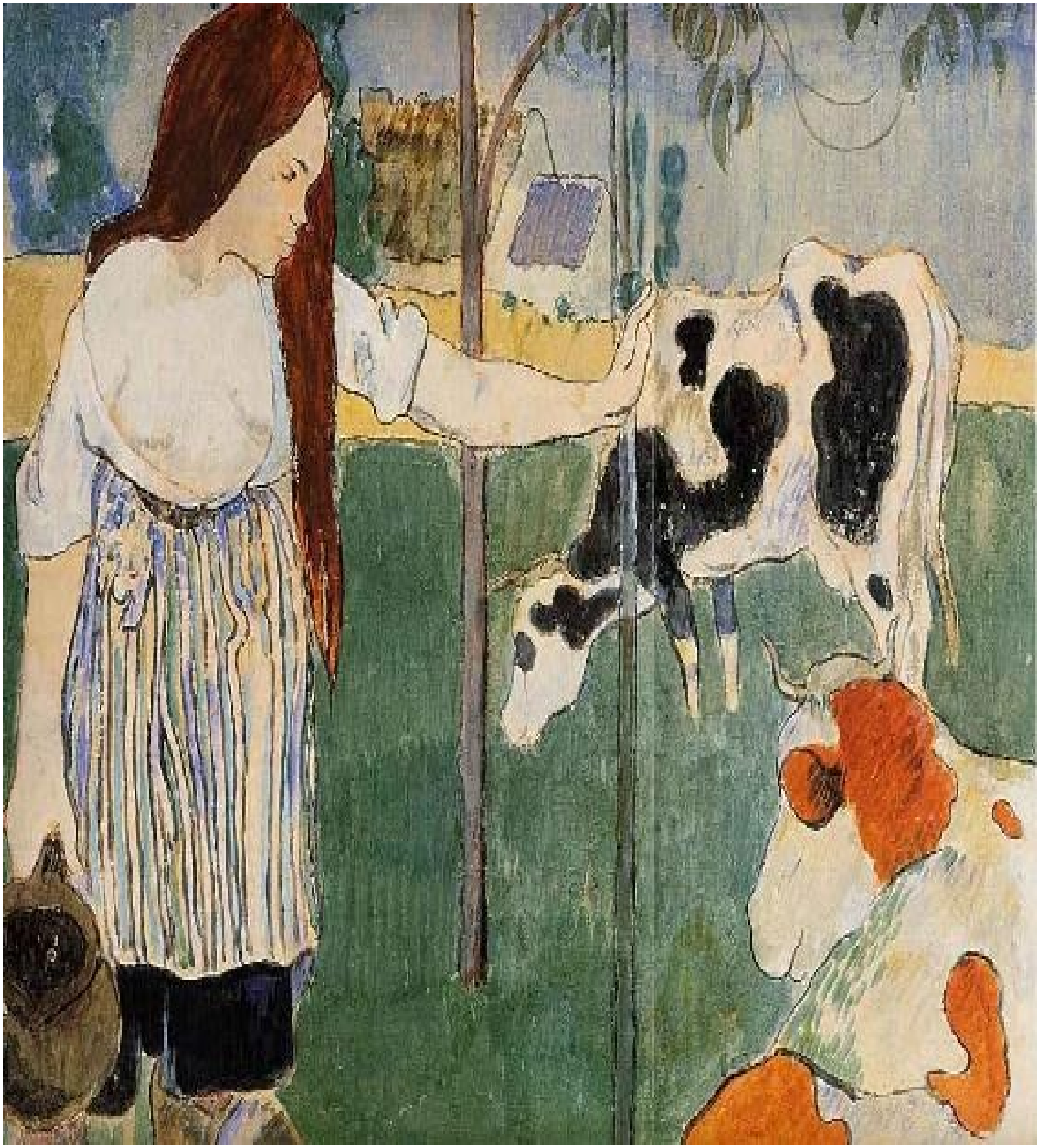
Meyer de Haan

1889
Museum of Modern Art - New York
Oil on panel


Sartor
Resartus
Carlyle
Milton
P Go - 89

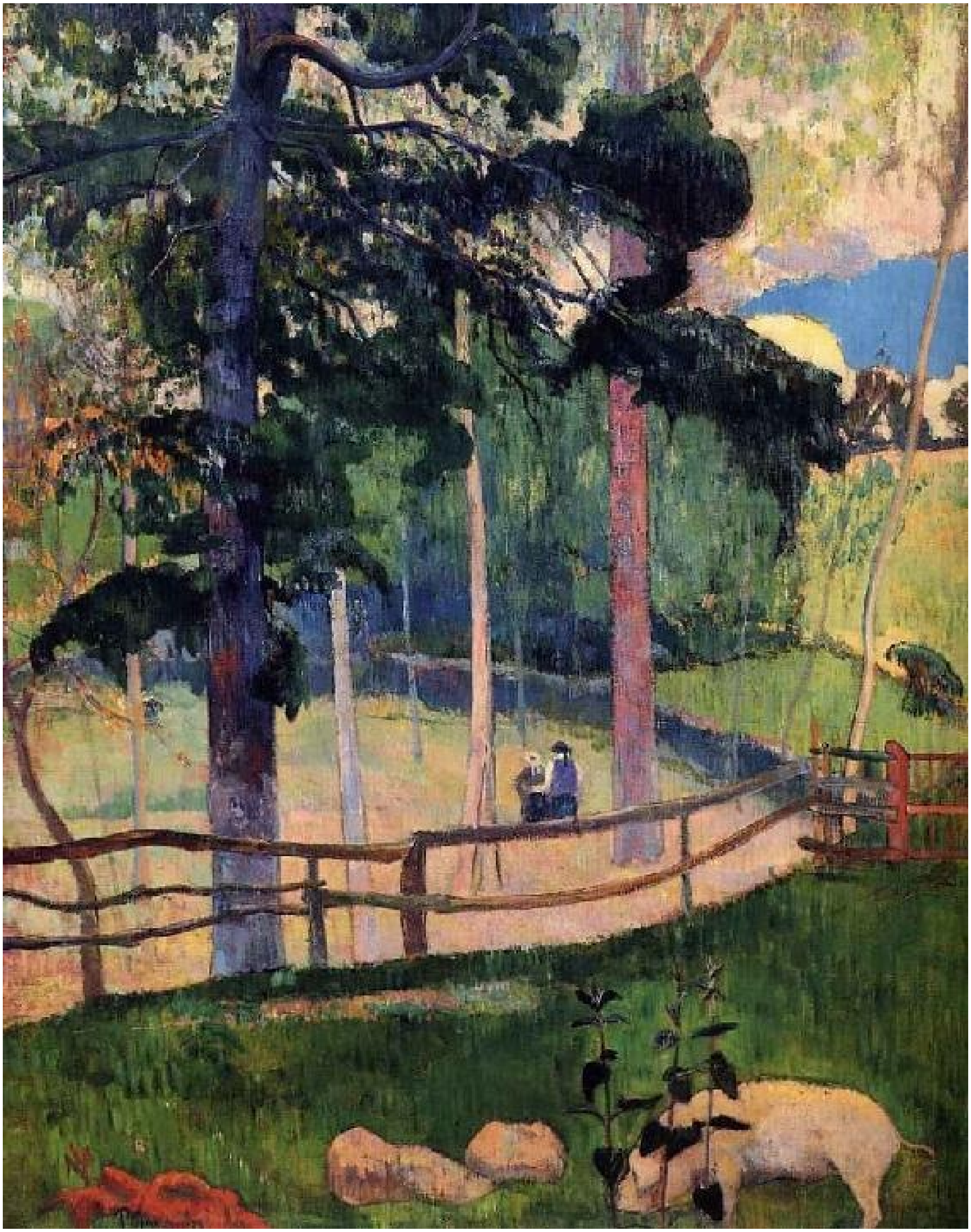
The Milkmaid

1889
Private collection
Painting - tempera on canvas



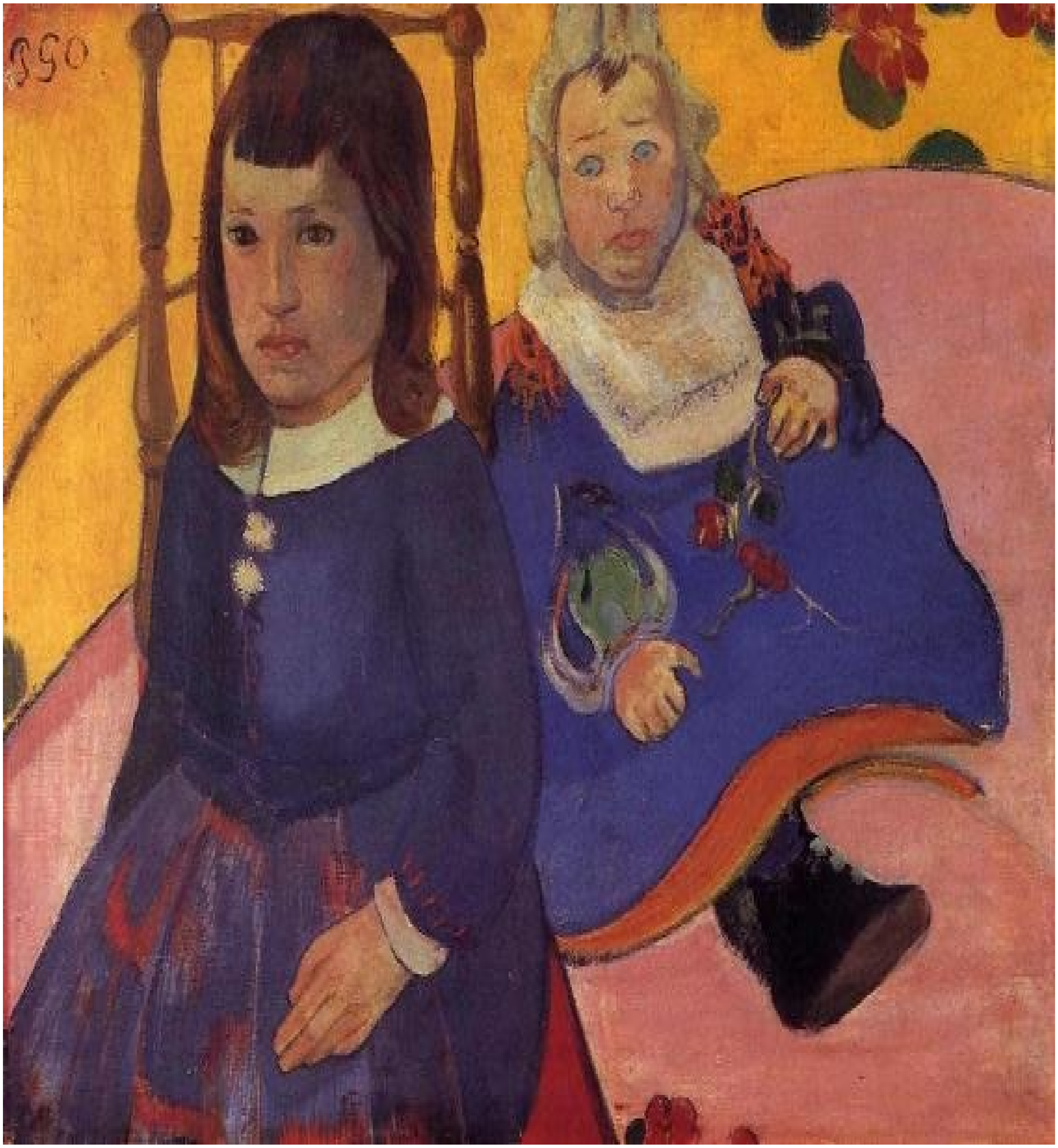
Nostalgic Promenade

1889
Private collection
Oil on canvas



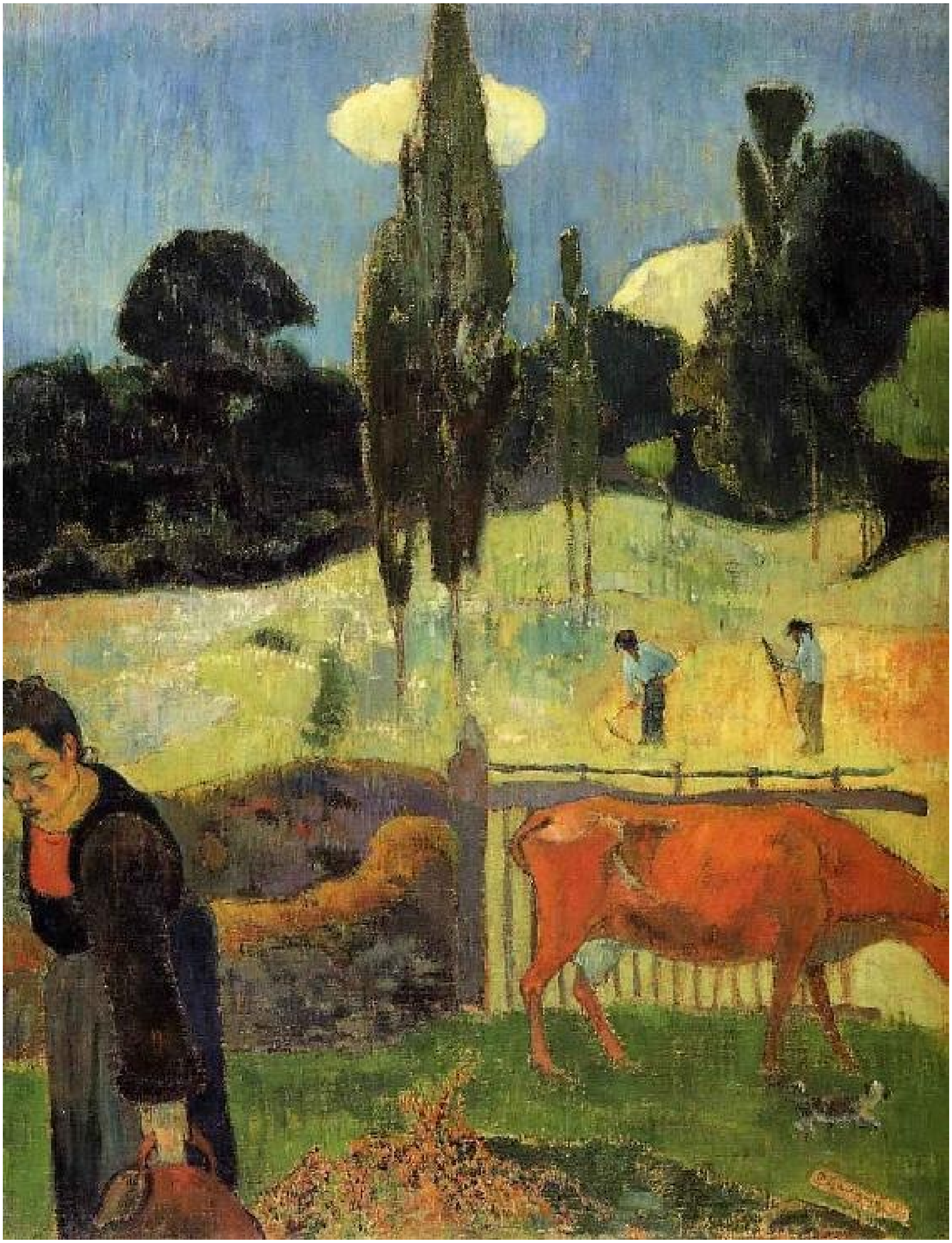
Portrait of Two Children

1889
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



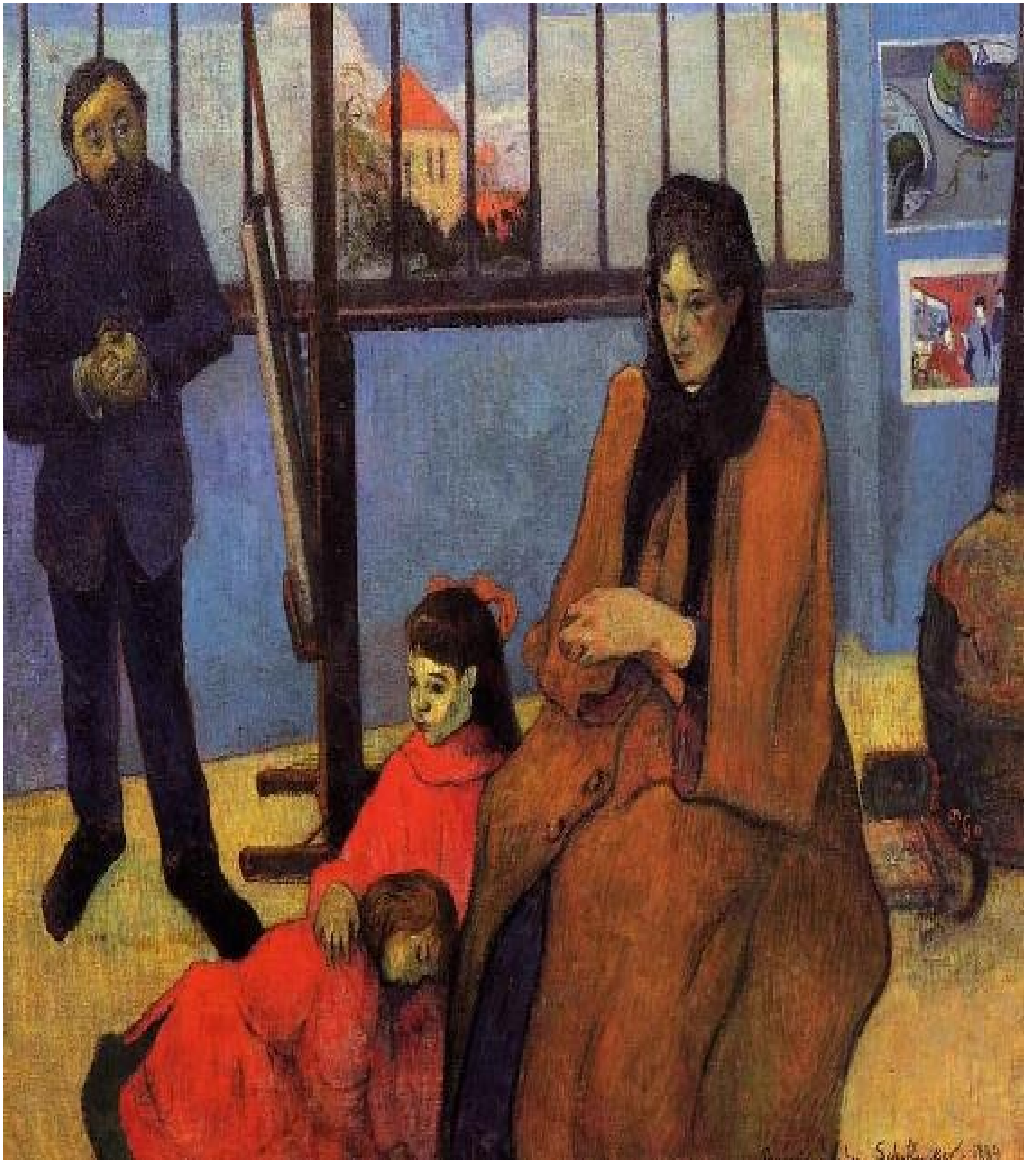
The Red Cow

1889
Los Angeles County Museum of Art
Oil on canvas



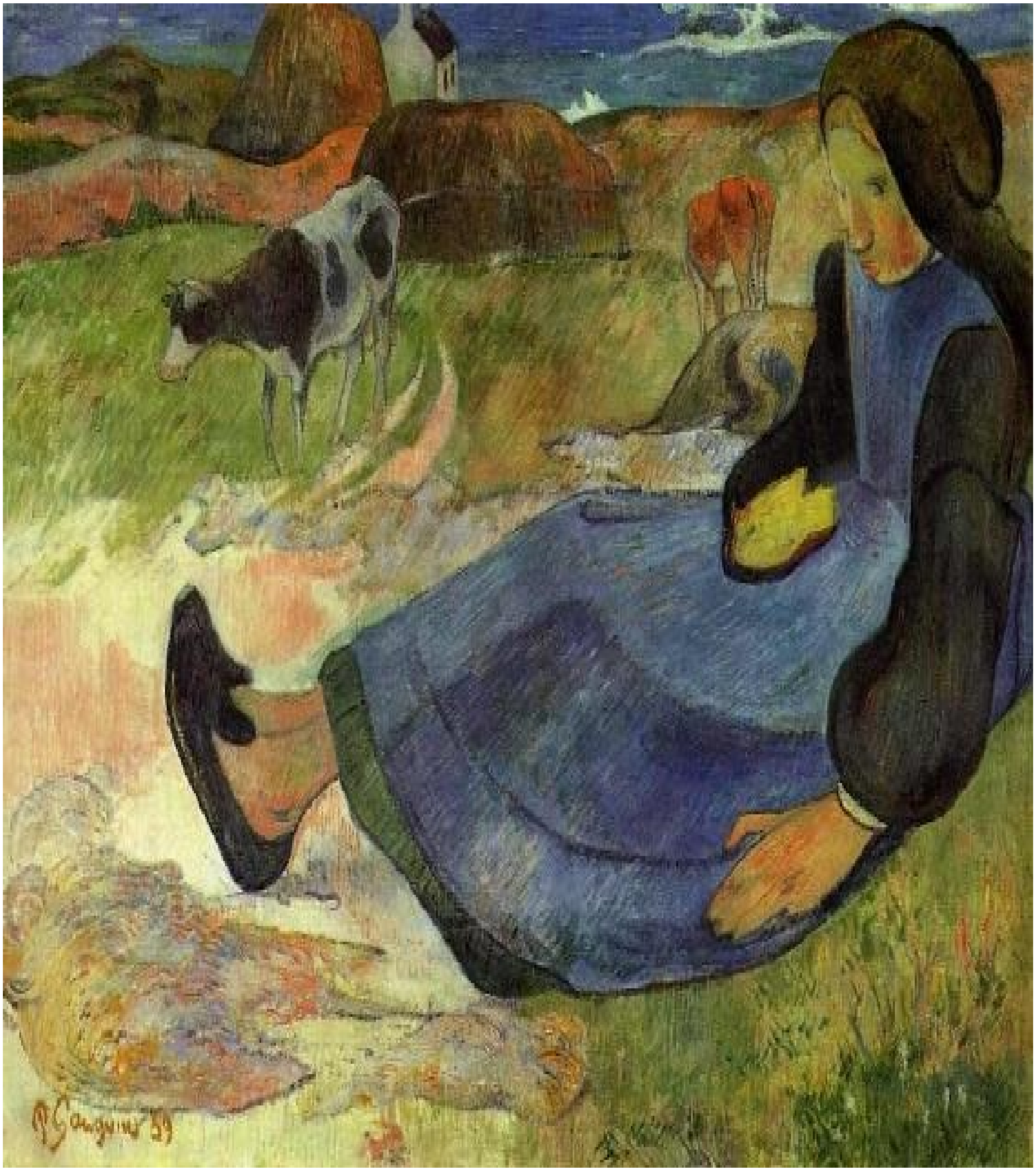
The Schuffenecker Studio

1889
Musée d’Orsay
Oil on canvas



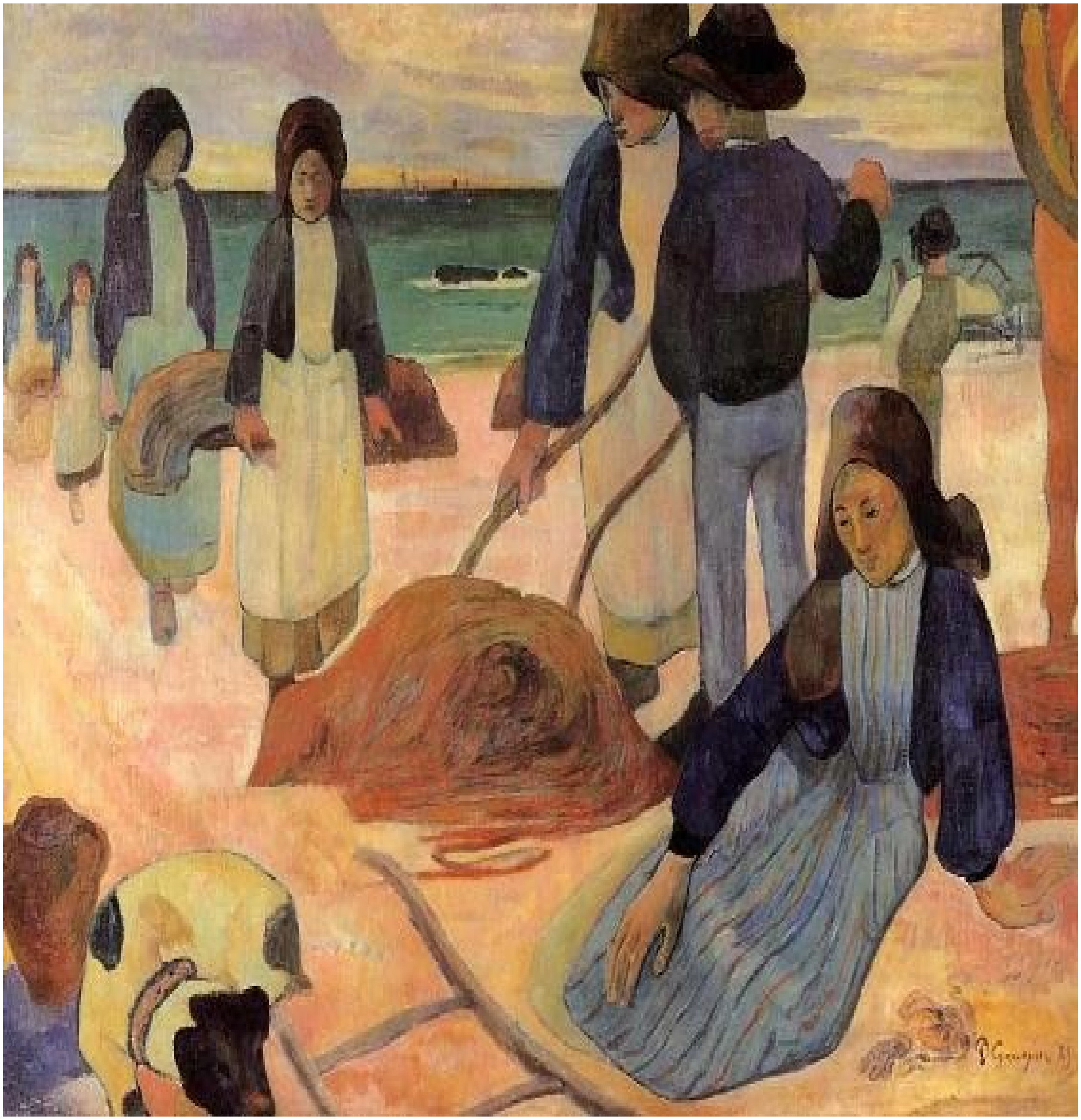
Seated Breton Girl

1889
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



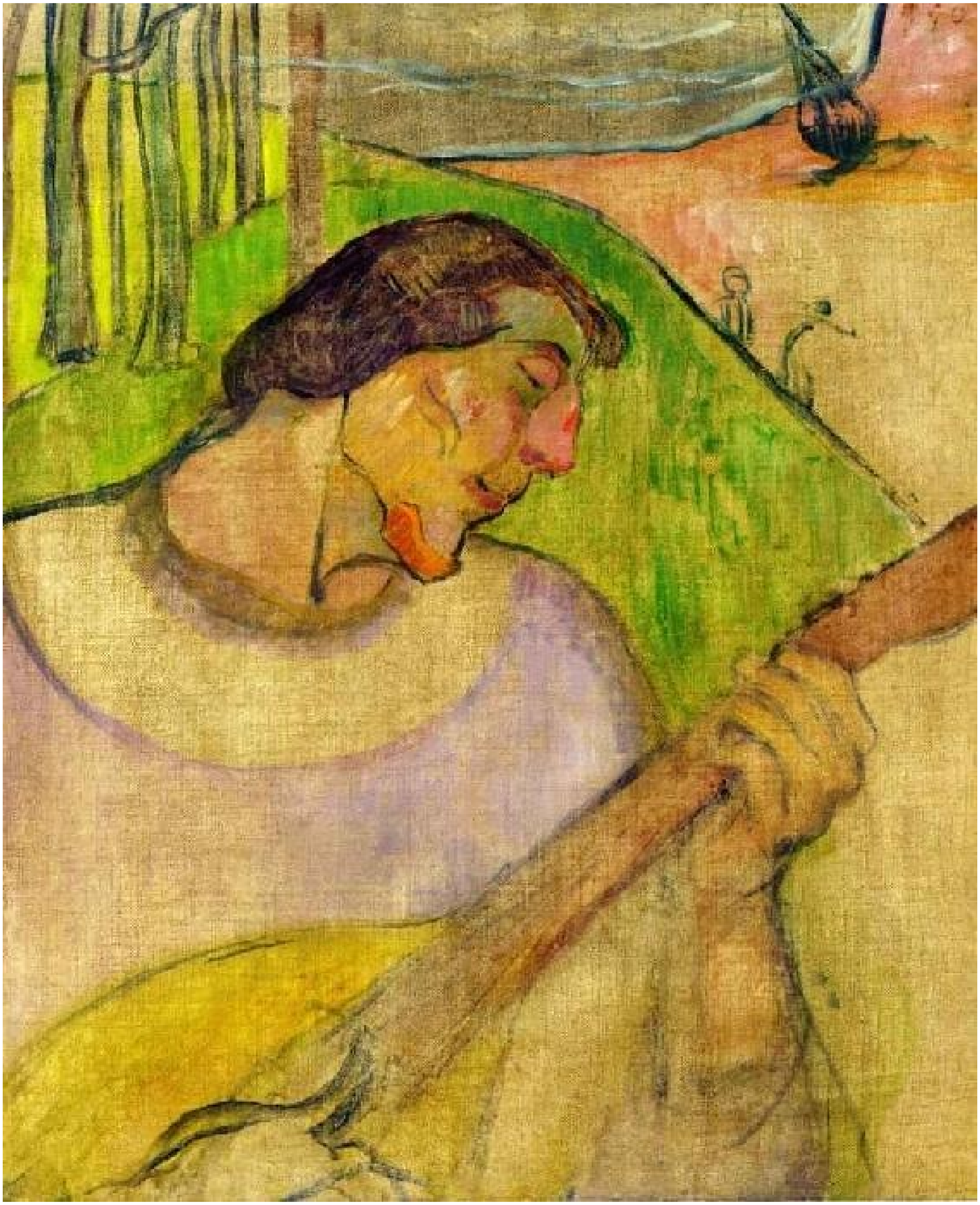
Seaweed Gatherers

1889
Museum Folkwang
Oil on canvas



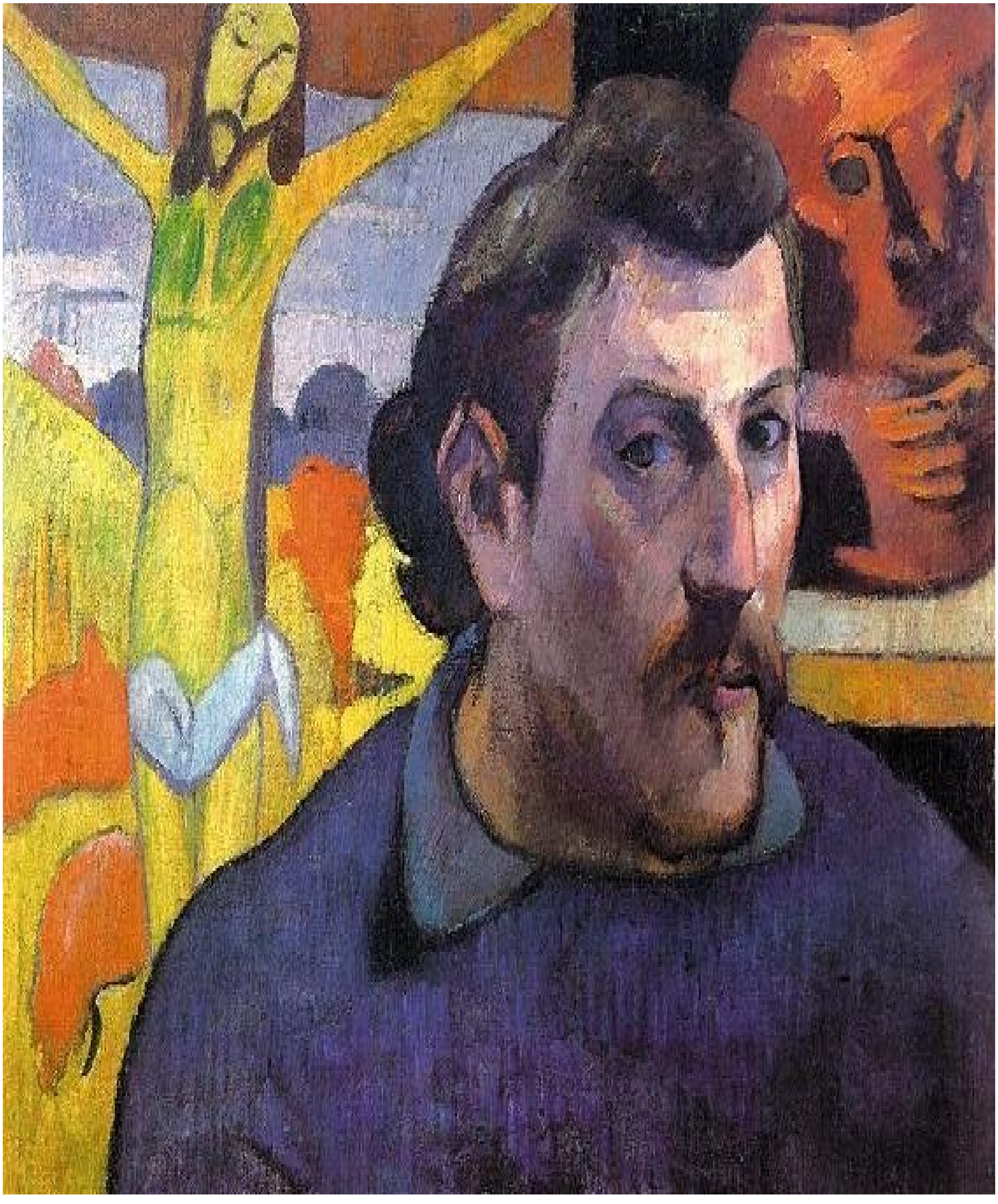
Self Portrait with Mandolin

1889
Private collection
Oil on canvas



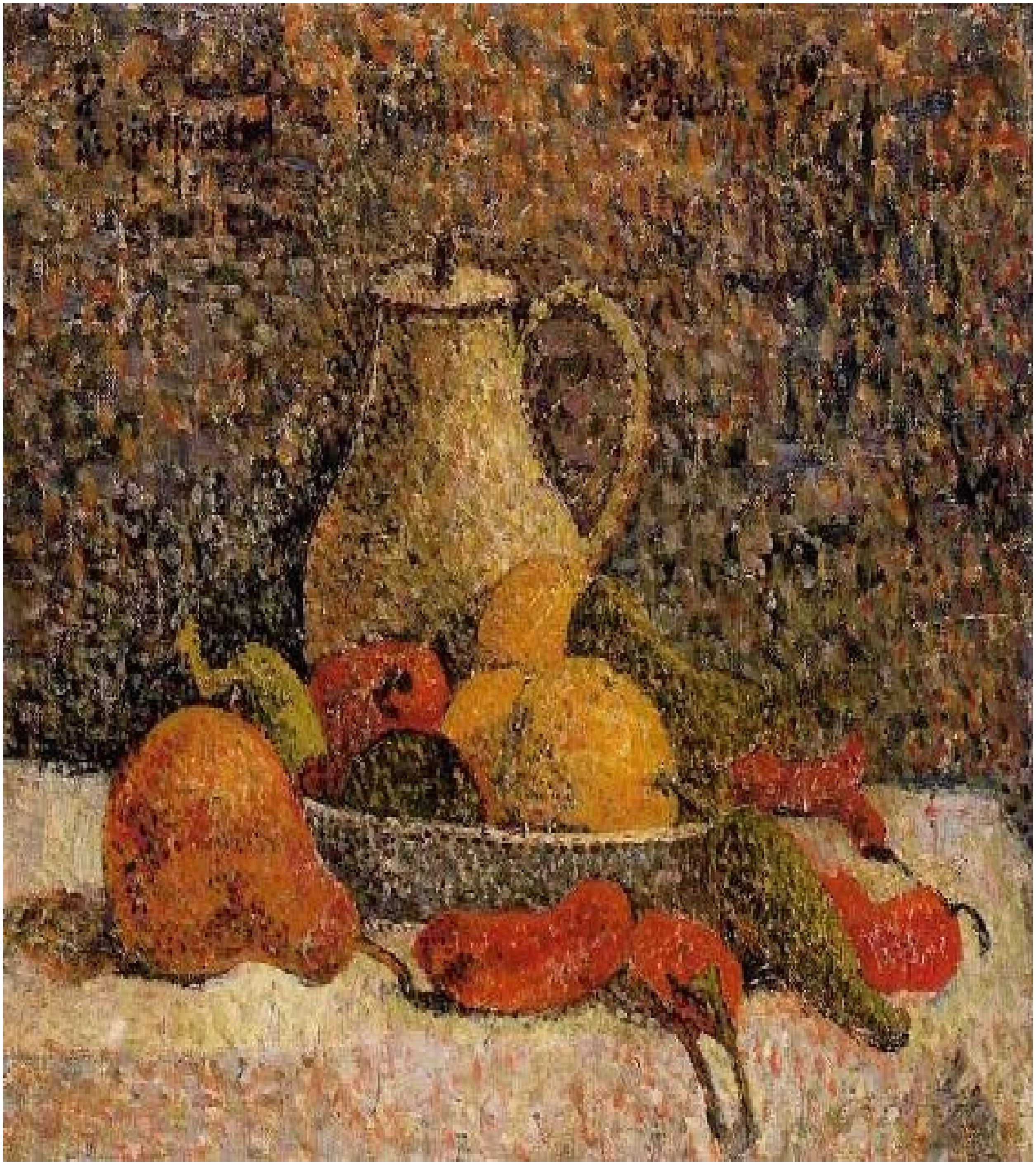
Self Portrait with ‘Yellow Christ’

1889
Private collection
Oil on canvas



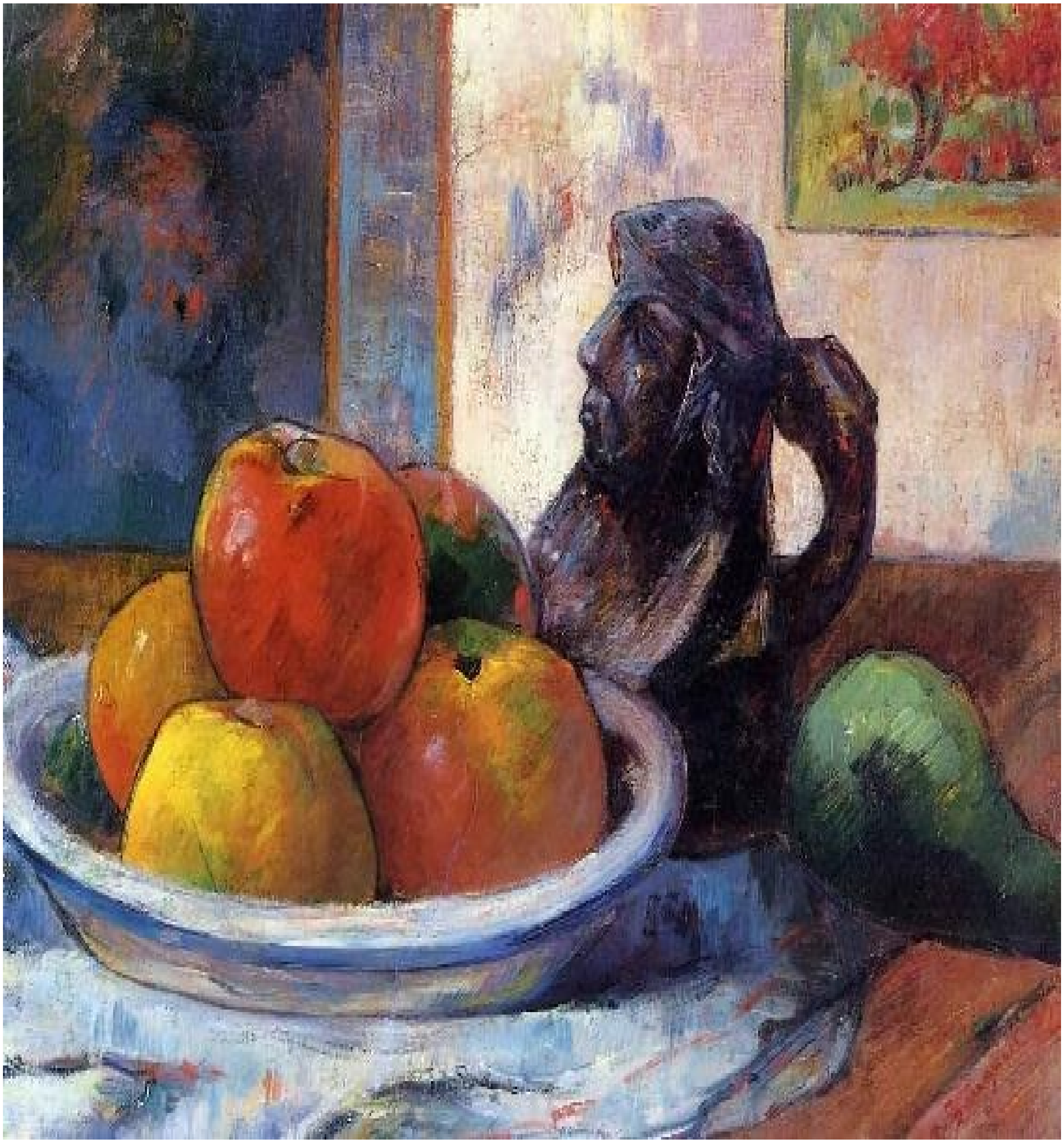
Still Life ‘Ripipont’

1889
Private collection
Oil on canvas



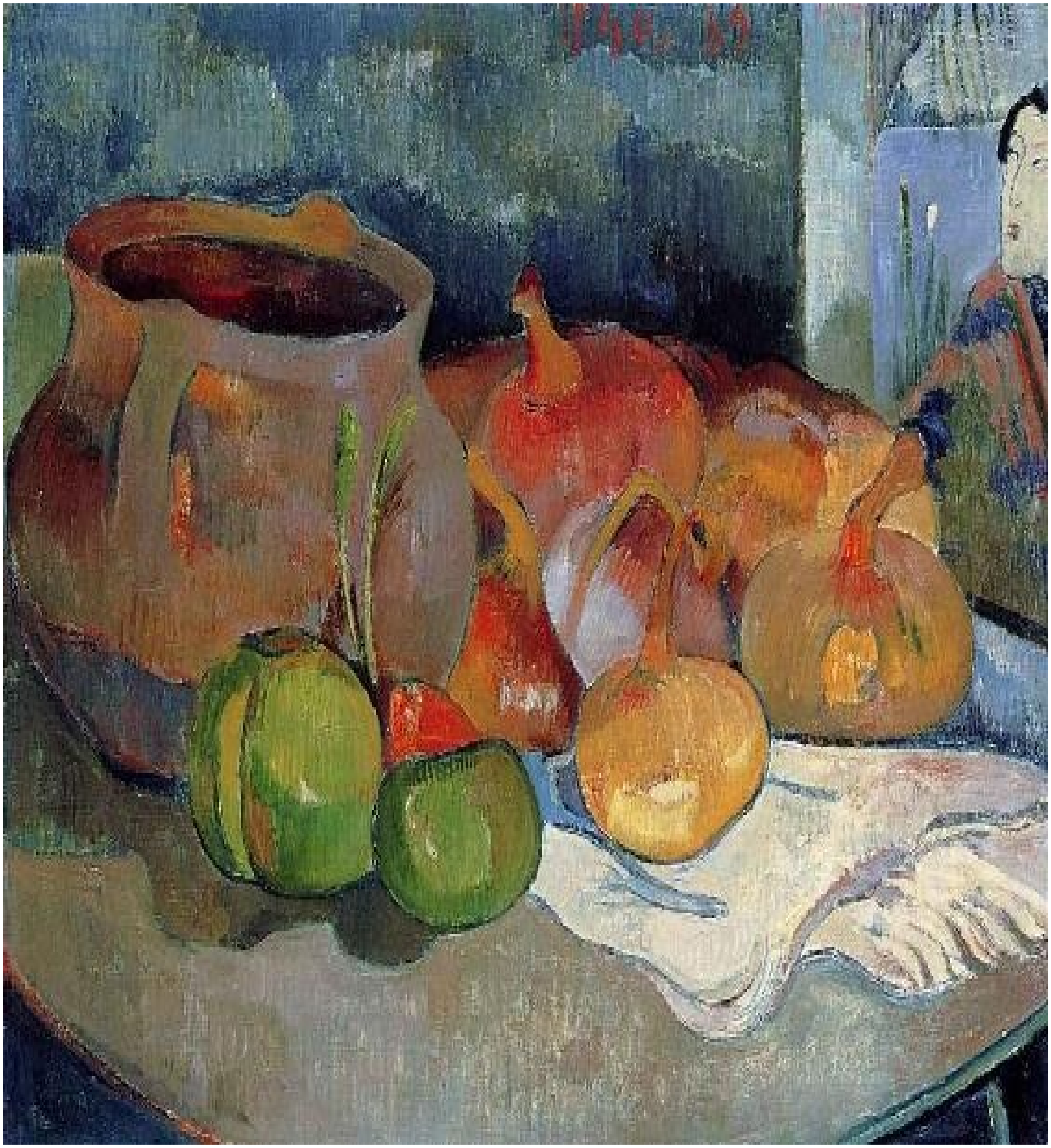
Still Life with Apples, Pear and Ceramic Portrait Jug

1889
Fogg Museum of Art - Harvard University
Oil on panel



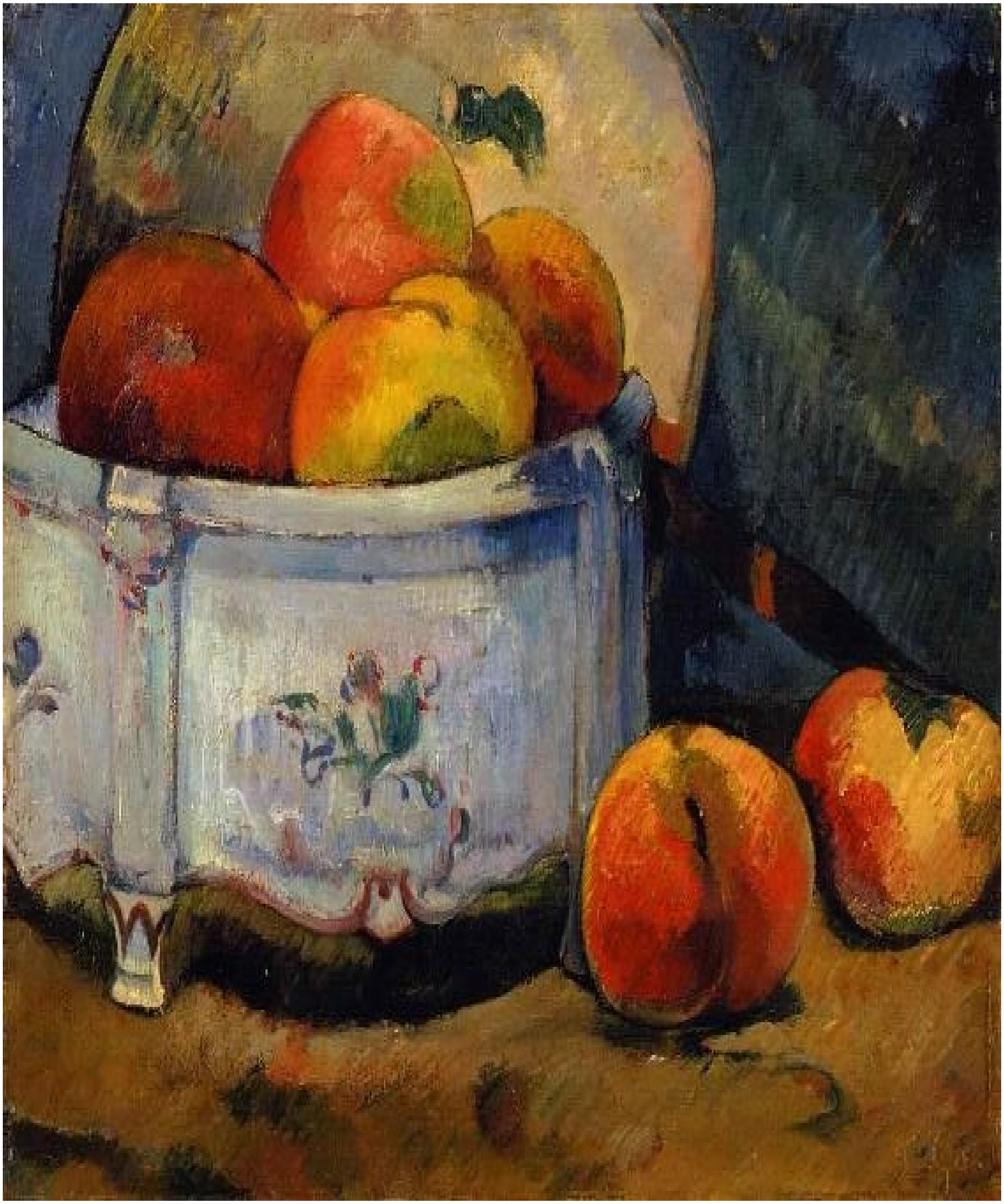
Still Life with Onions, Beetroot and a Japanese Print

1889
Private collection
Oil on canvas



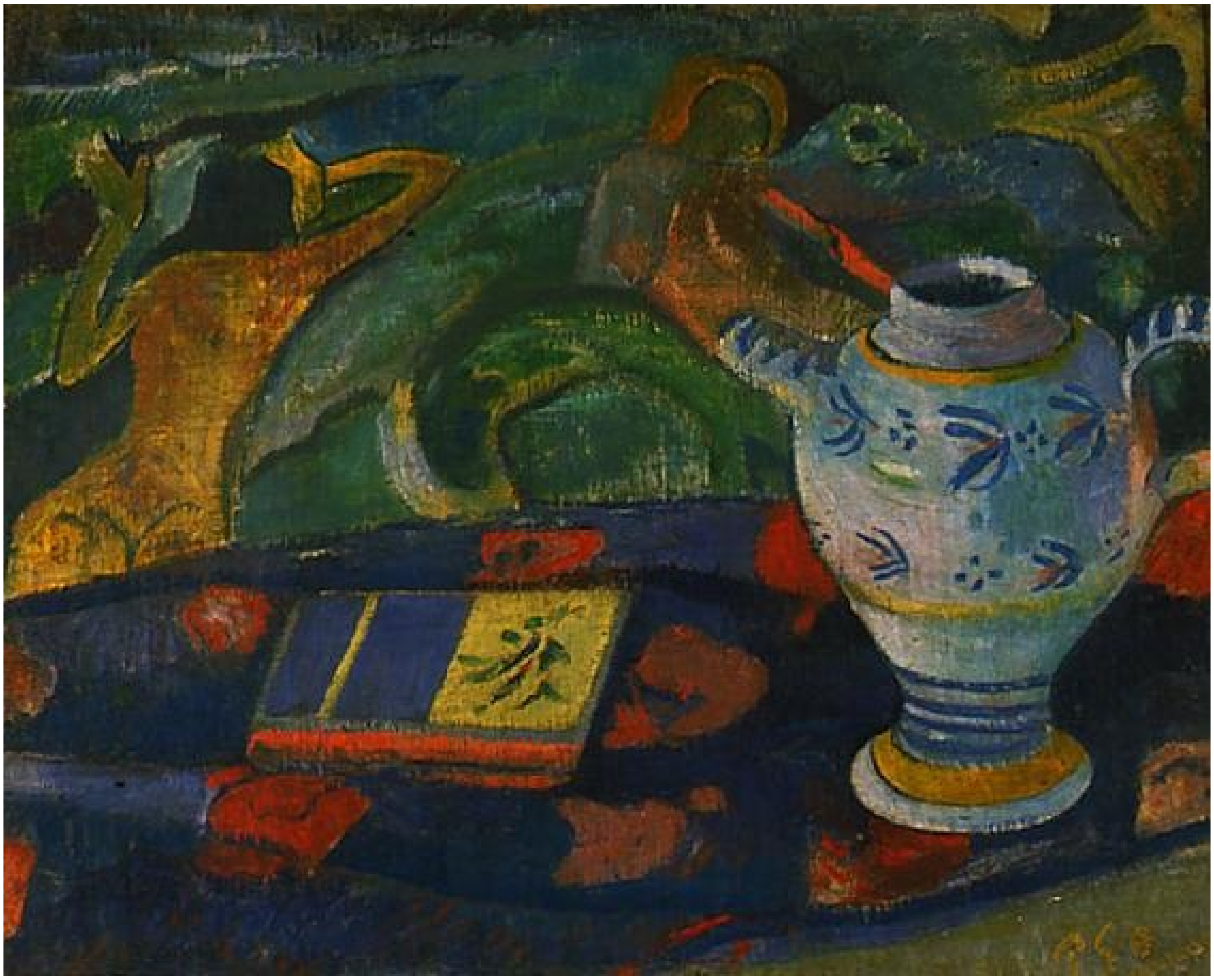
Still Life with Peaches

1889
Fogg Museum of Art - Harvard University
Oil on panel



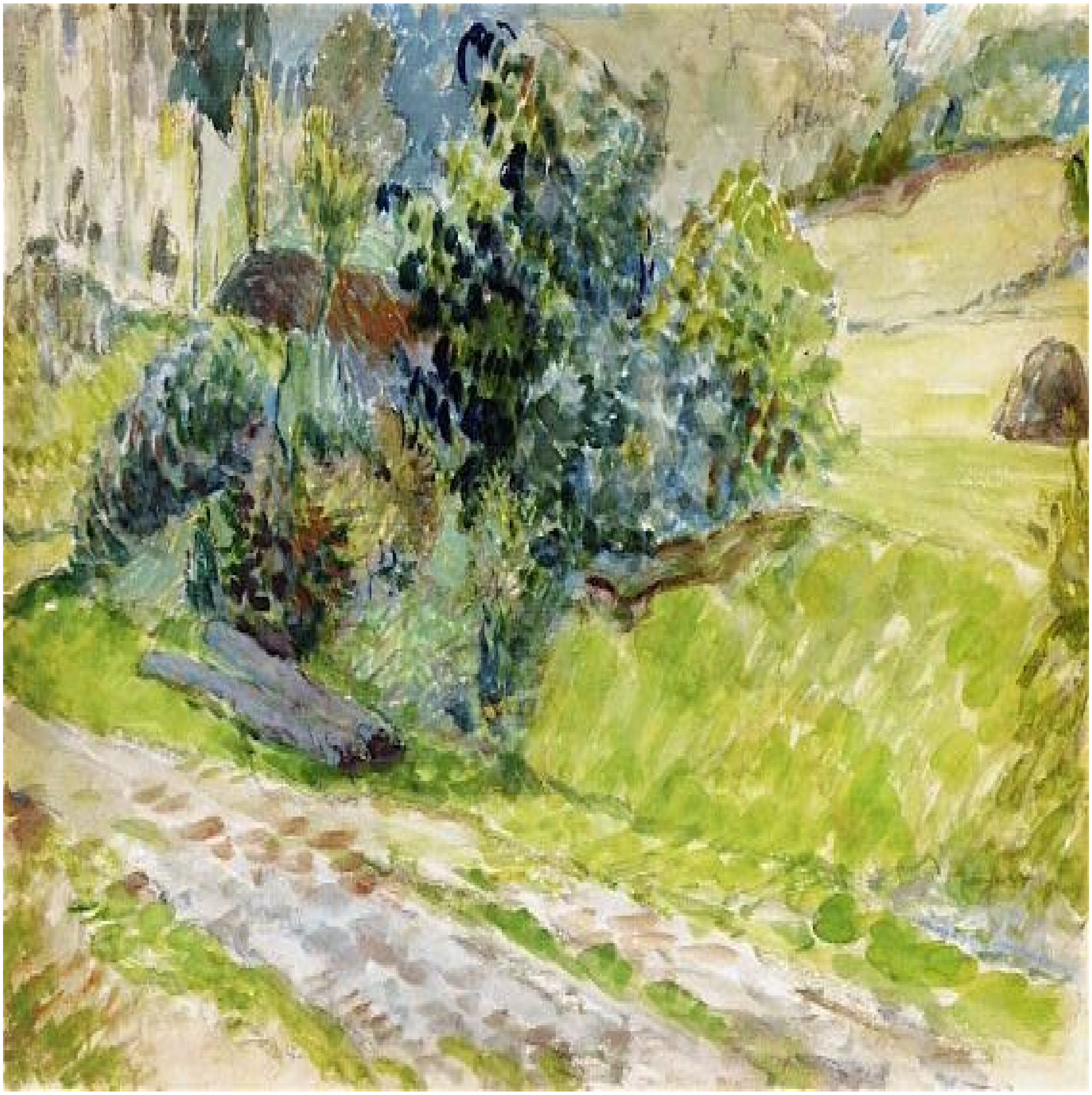
Still Life with Quimper Pitcher

1889
Berkeley Art Museum and Film Archive
Oil on canvas



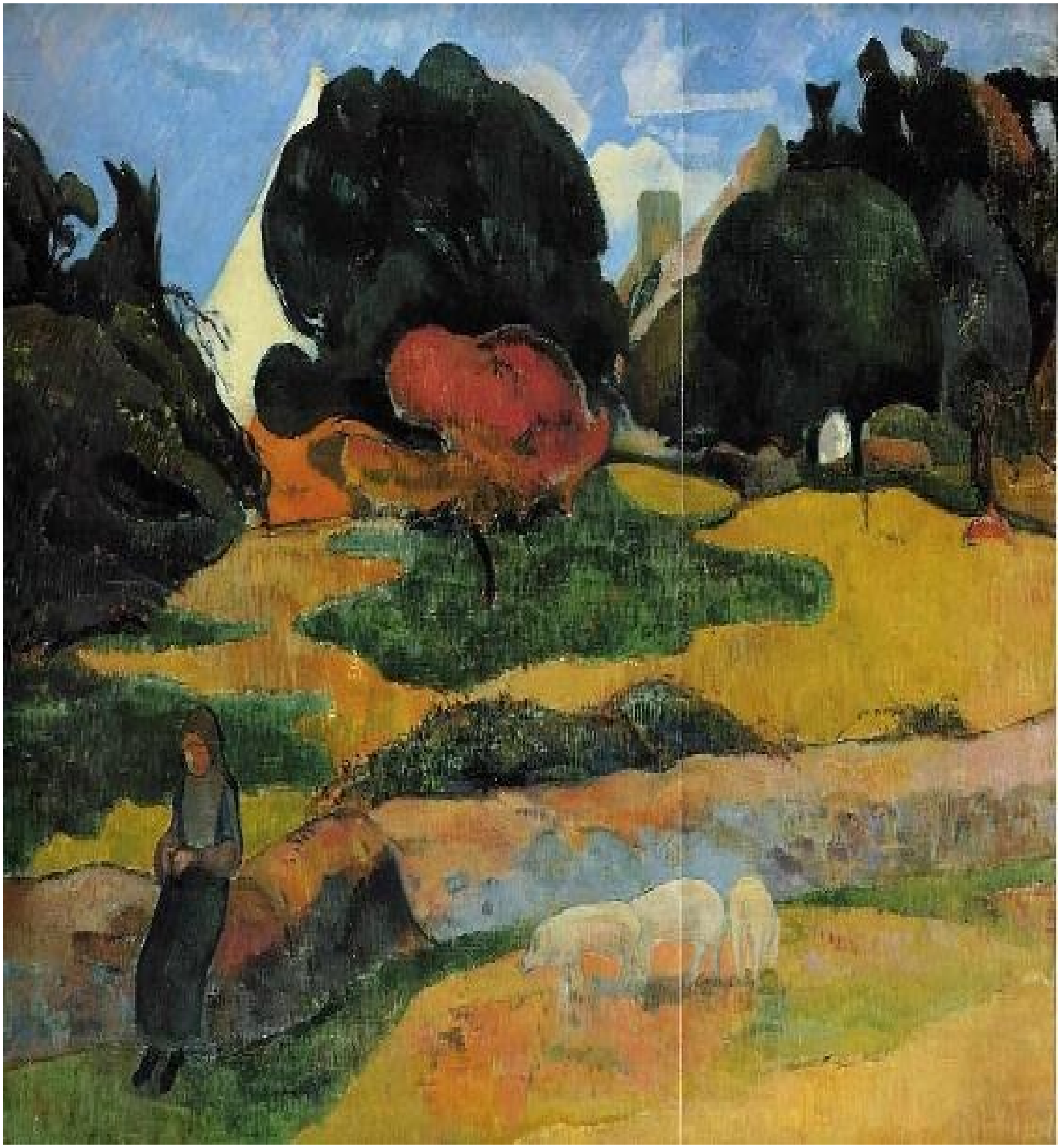
Study of Vegitation

1880-1889
Private collection
Watercolour



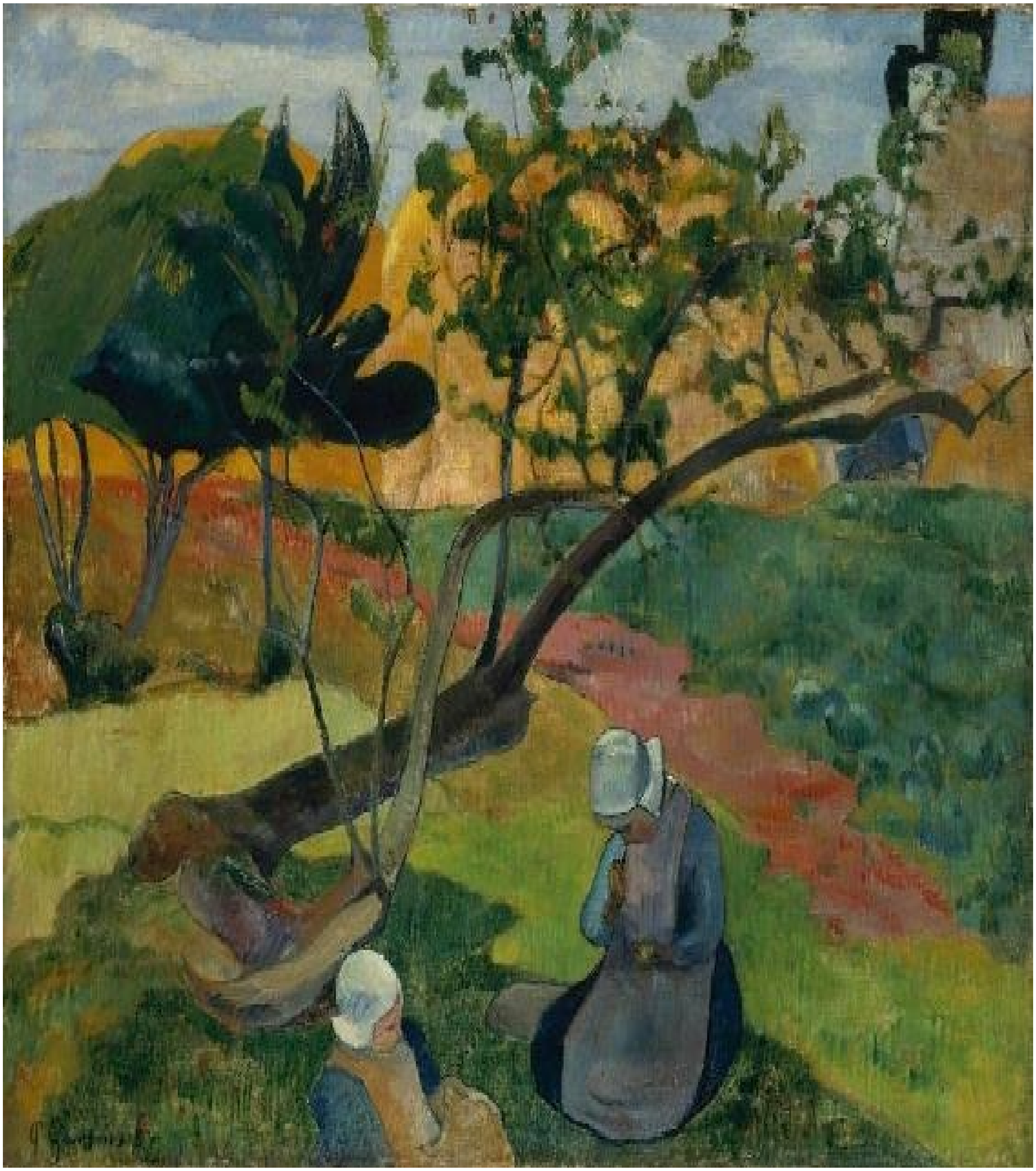
The Swineherd

1889
Private collection
Oil on canvas



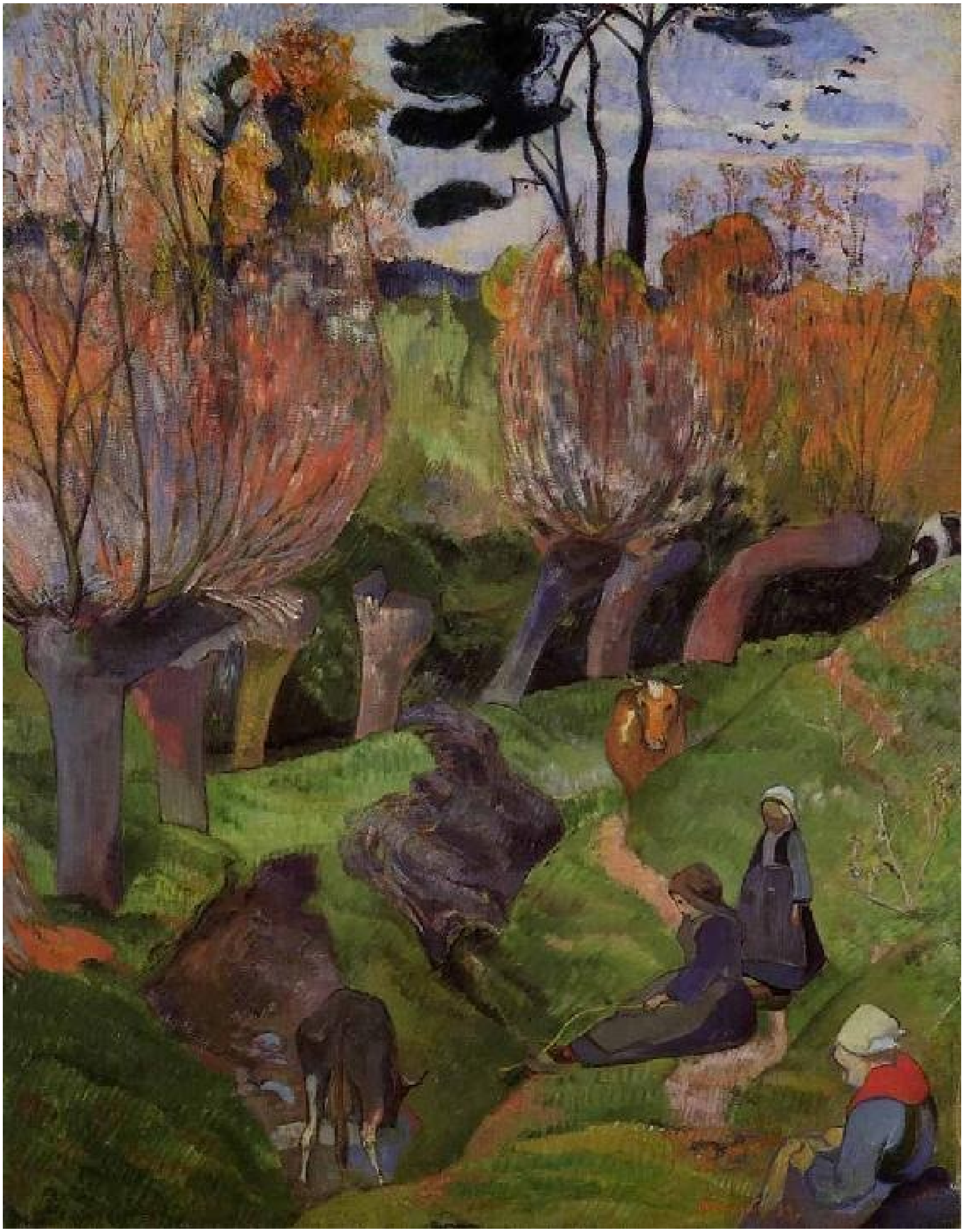
Two Breton Women

1889
Museum of Fine Arts - Boston
Oil on canvas



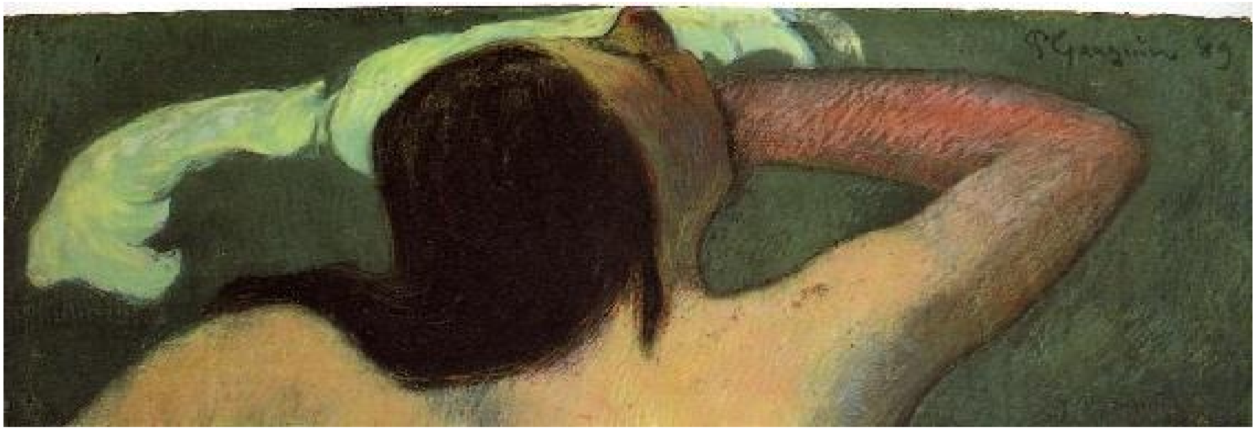
The Willows

1889
Nasjonalmuseet for Kunst, Arkitektur og Design
Oil on canvas



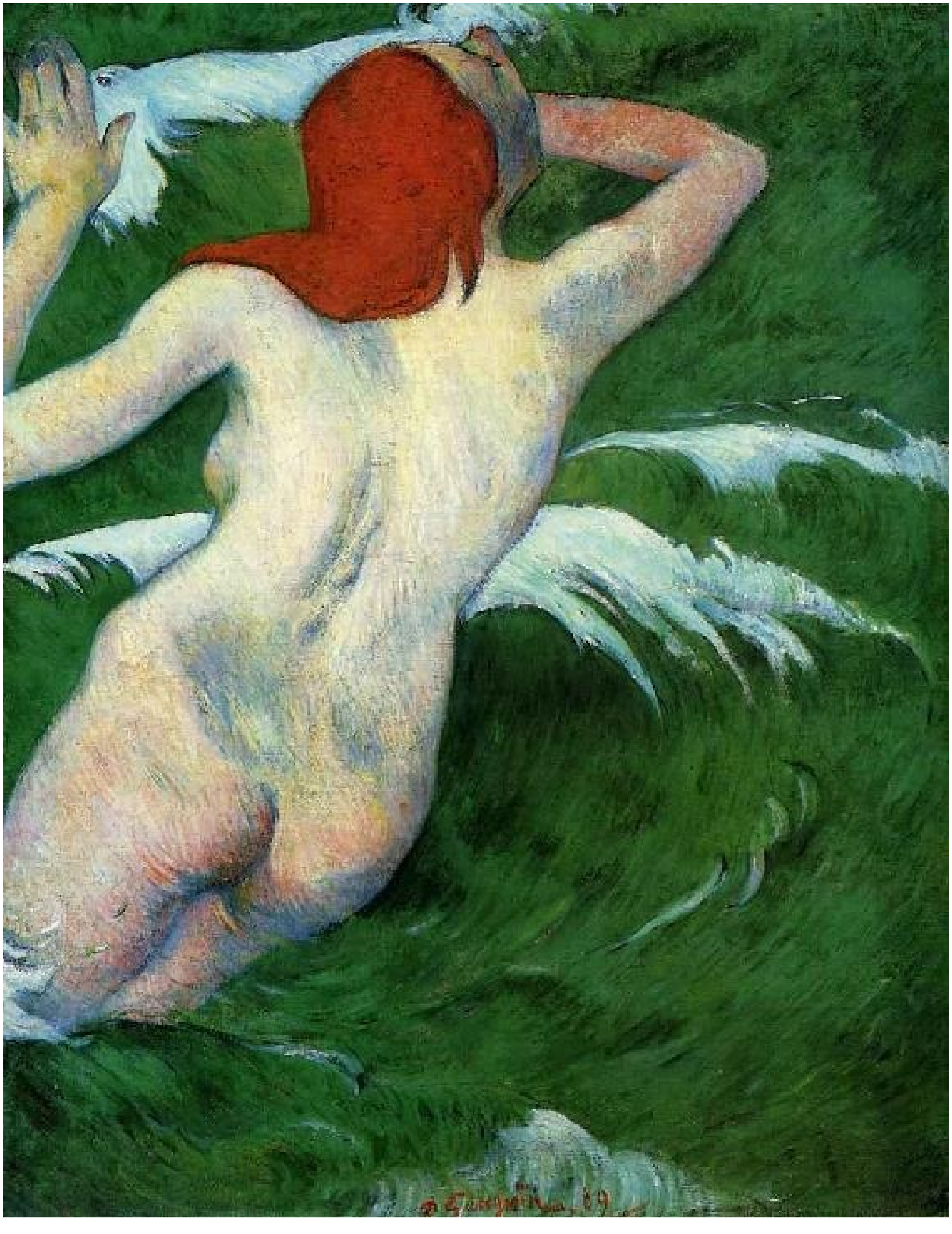
Woman in the Waves

1889
Private collection
Watercolour



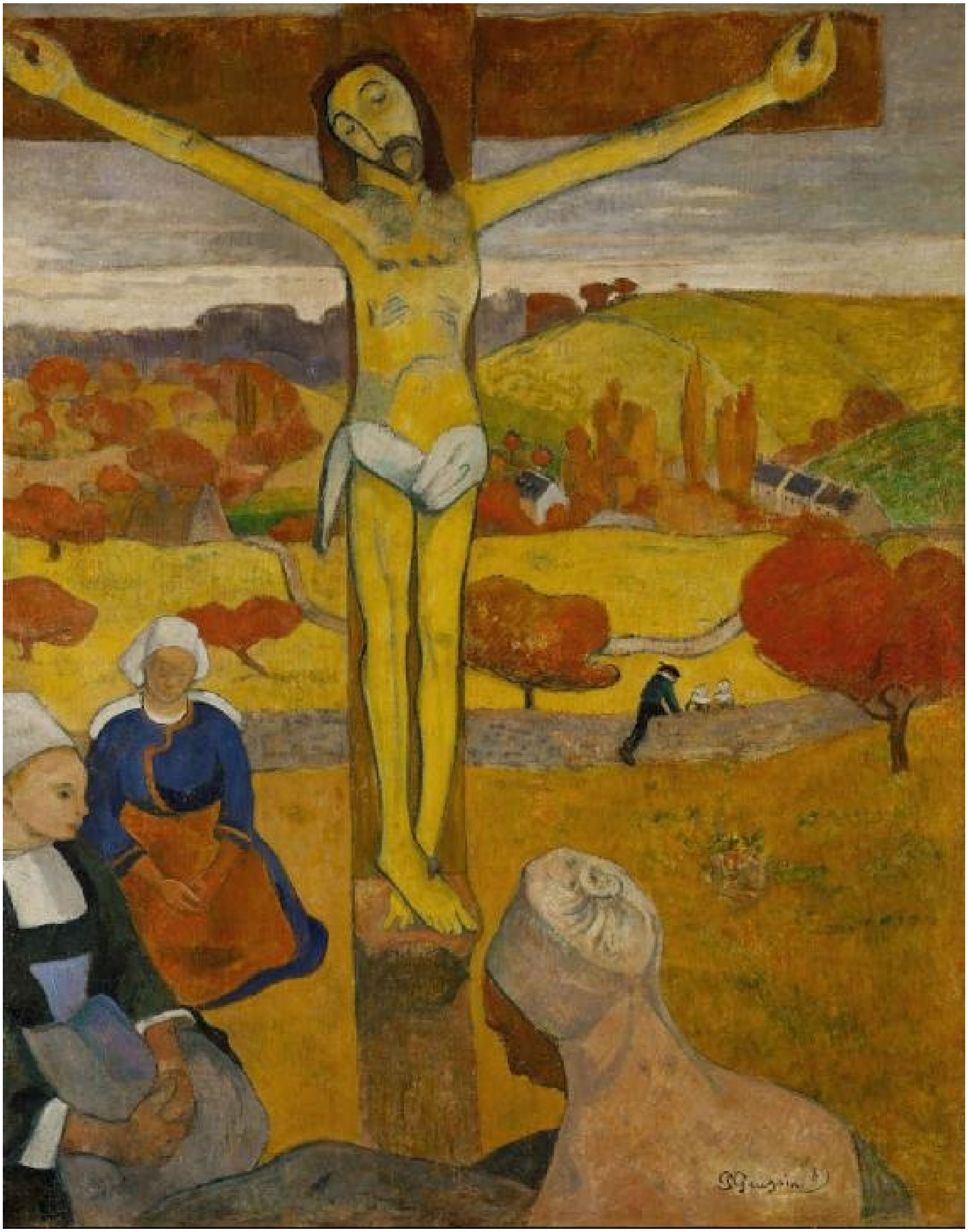
Woman in the Waves

1889
Cleveland Museum of Art
Oil on canvas


P Gauguin 89

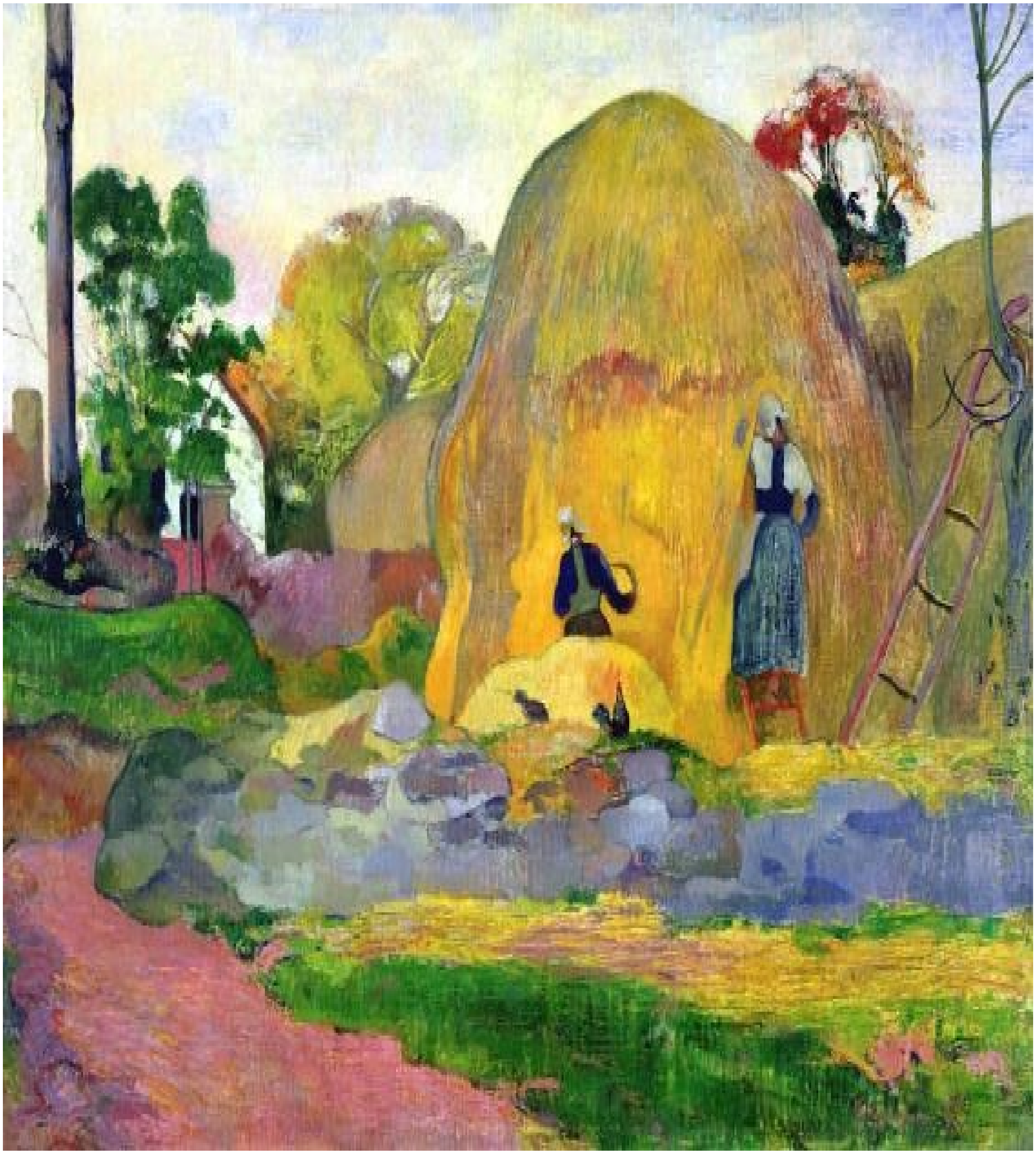
The Yellow Christ

1889
Albright-Knox Art Gallery
Oil on canvas


P Gauguin 89

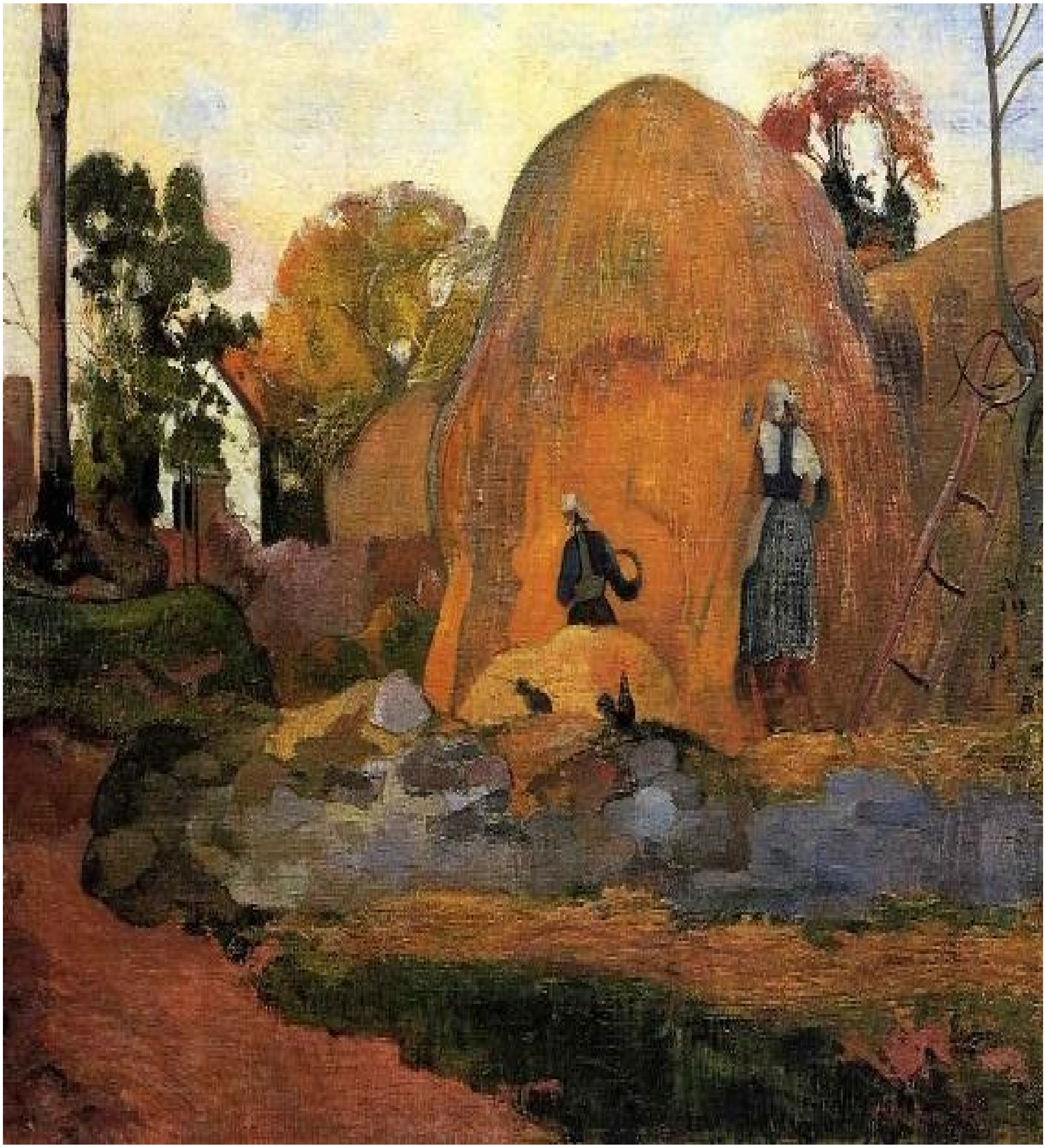
Yellow Haystacks

1889
Musée d’Orsay
Oil on canvas



Yellow Haystacks

1889
Musée d’Orsay
Oil on canvas



Young Breton Woman

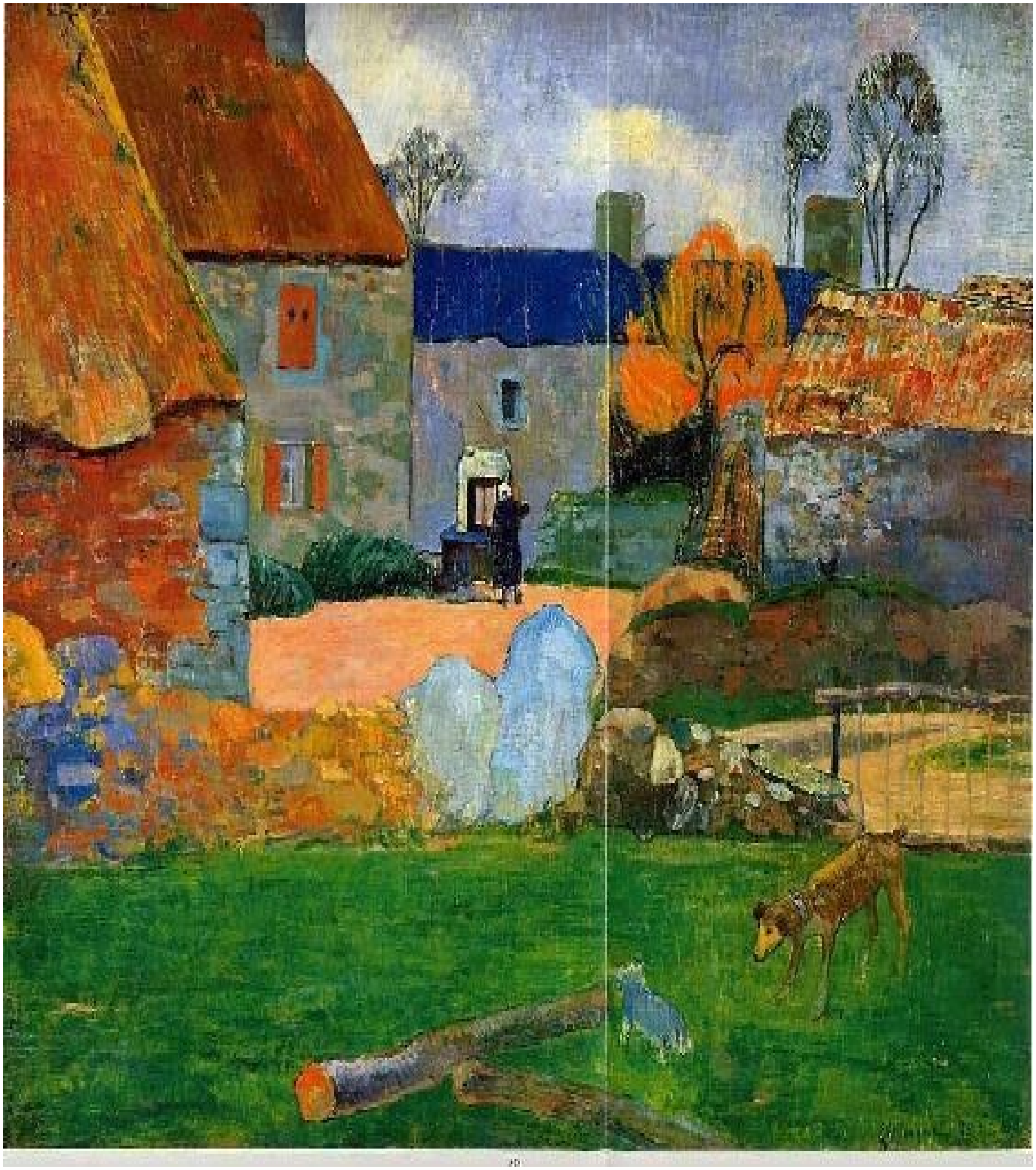
1889
Private collection
Oil on canvas

89
P Go

1890’s

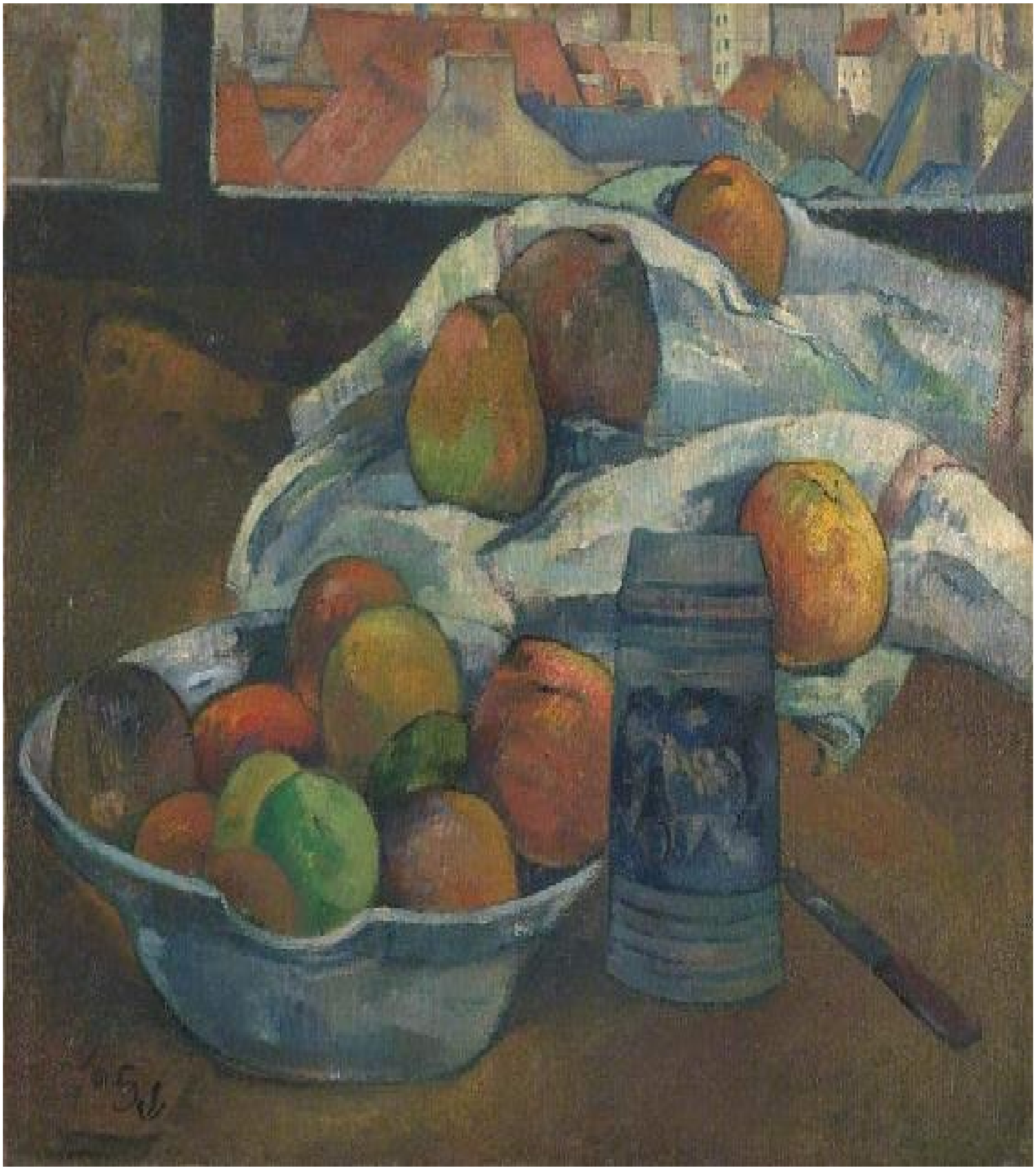
The Blue Roof

1890
Private collection
Oil on canvas



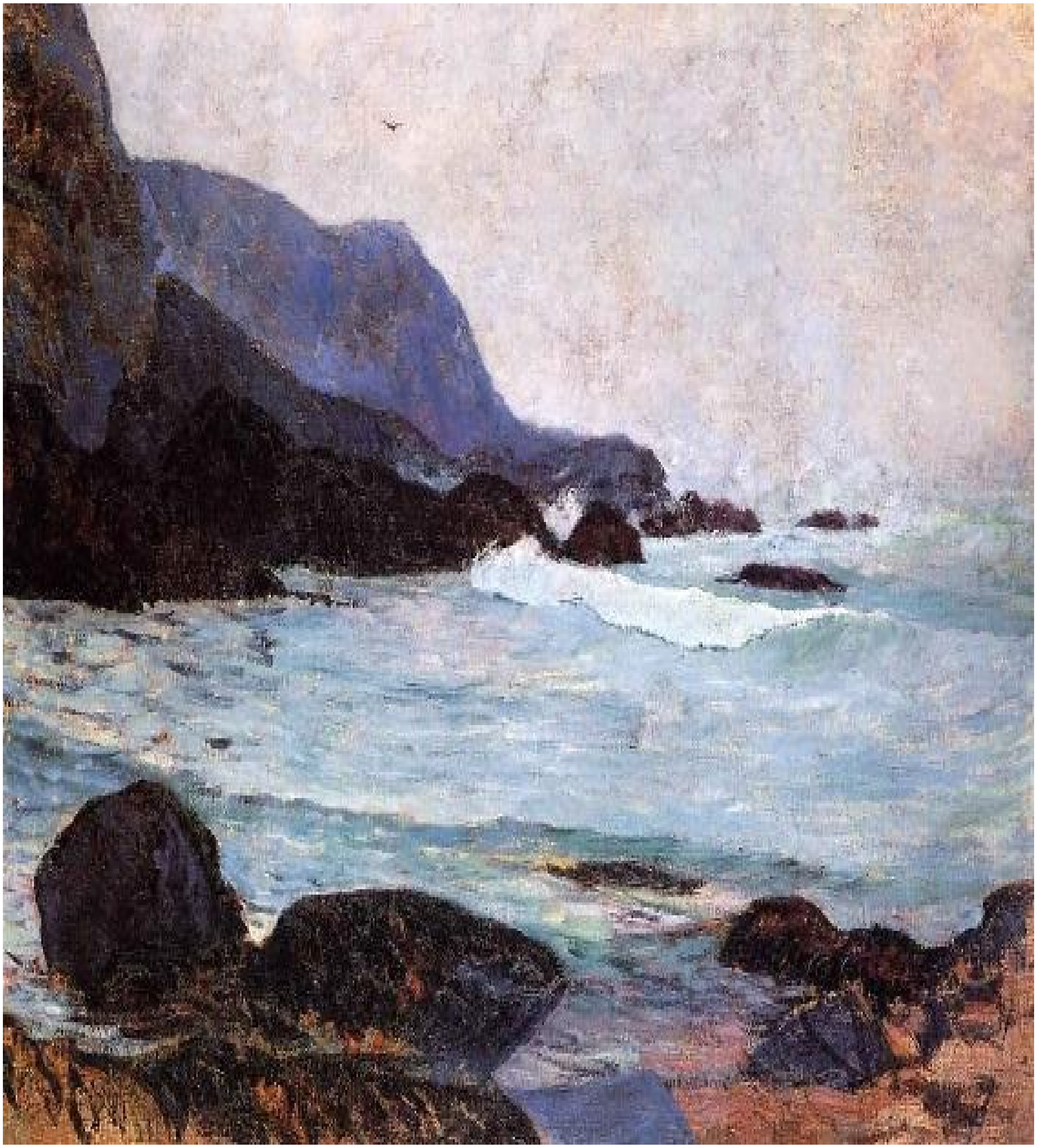
Bowl of Fruit and Tankard Before a Window

1890
National Gallery - London
Oil on canvas



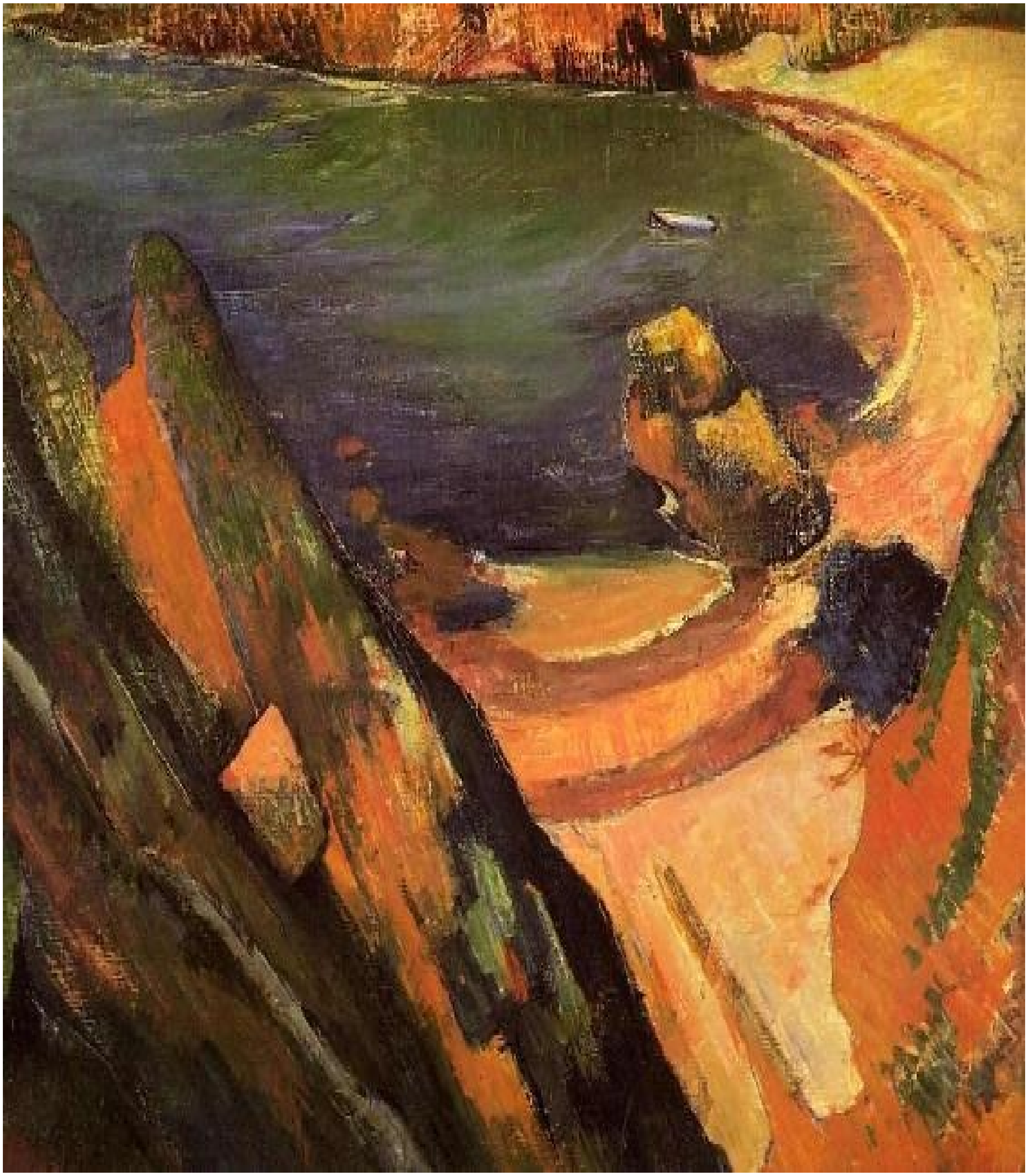
The Coast of Bellangenay

1890
Michele & Donald D’Amour Museum of Fine Arts
Oil on canvas



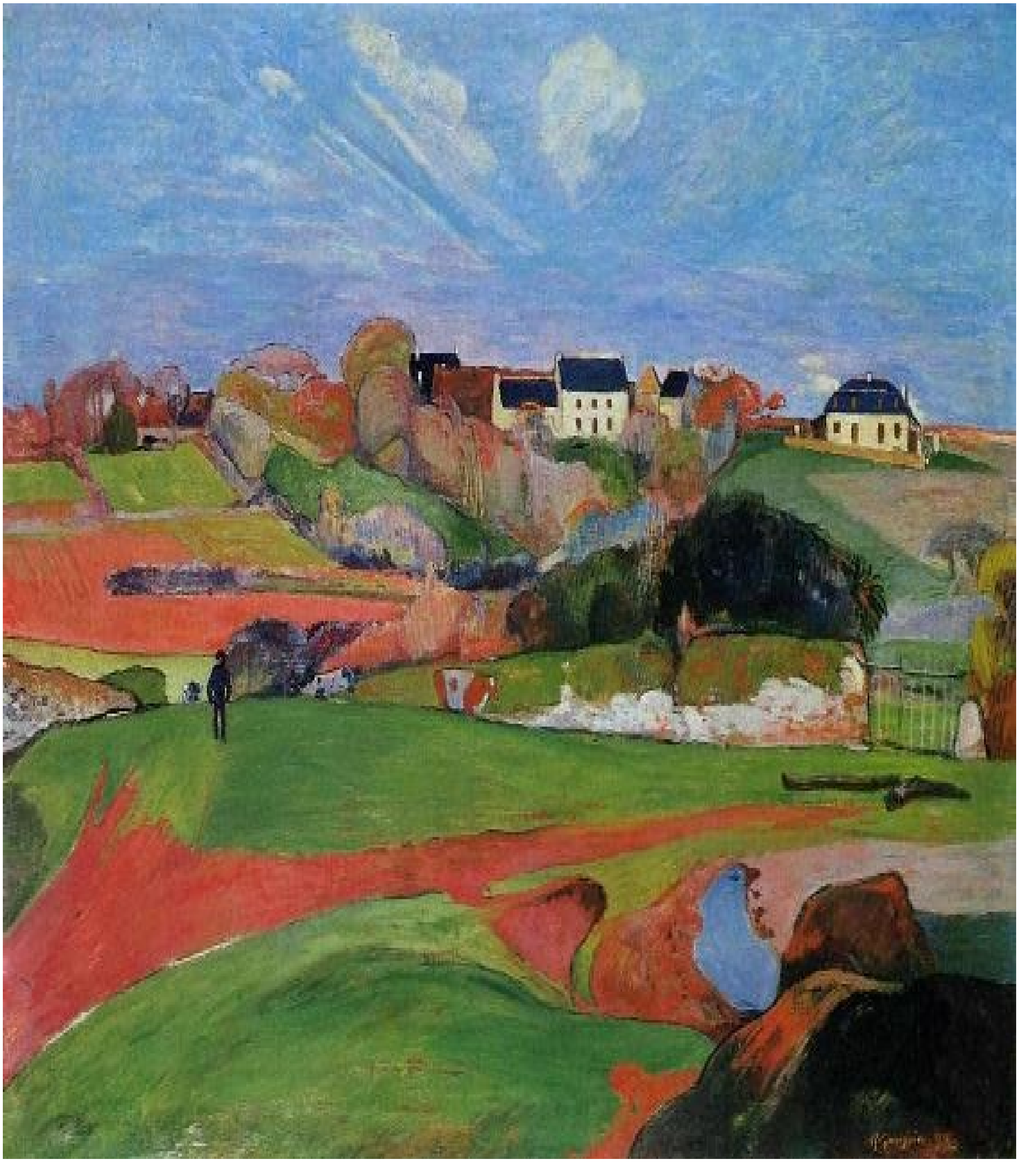
The Creek, Le Pouldu

1889-1890
Private collection
Oil on canvas



Fields at le Pouldu

1890
National Gallery of Art - Washington DC
Oil on canvas



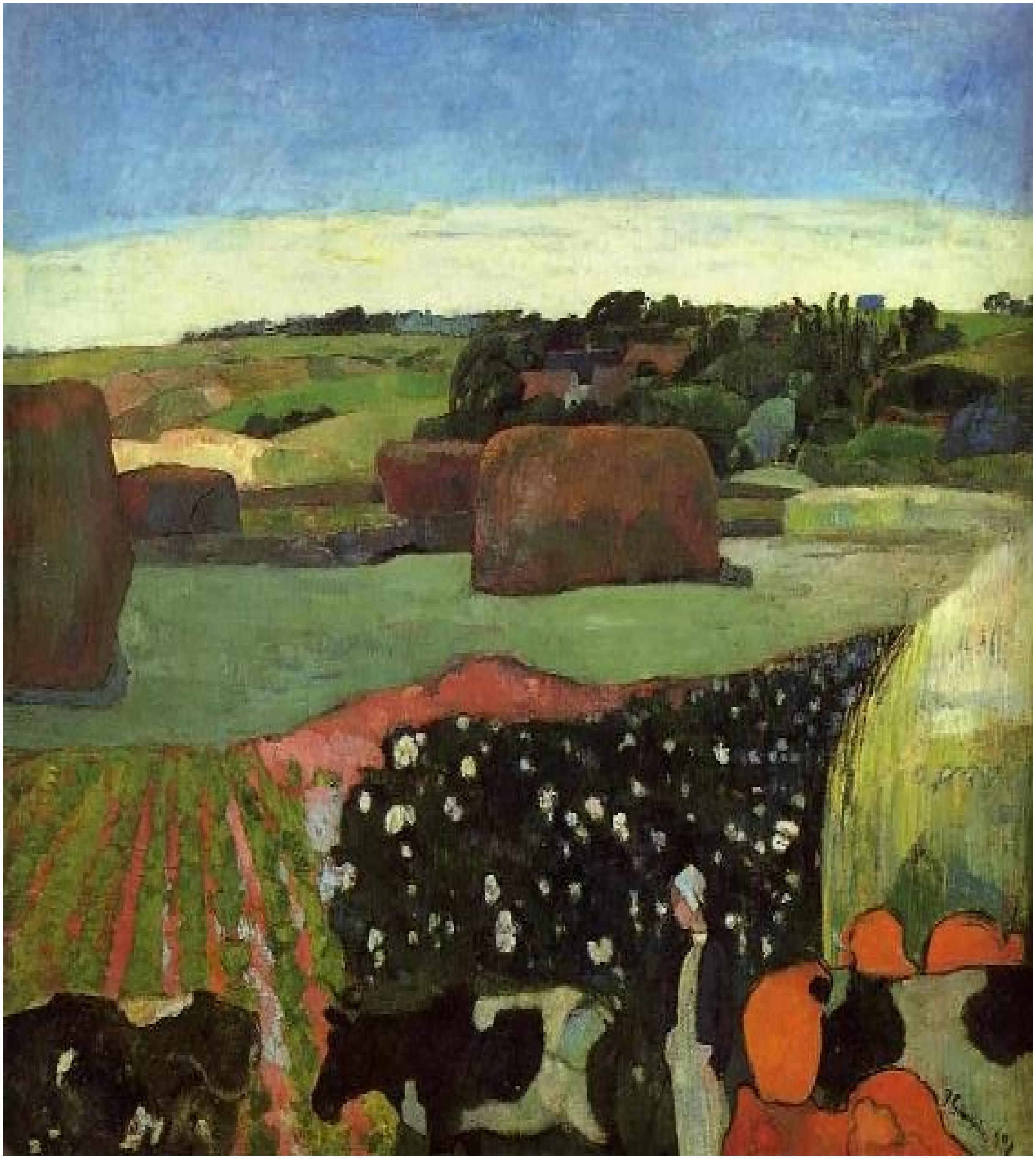
Fruit Dish on a Garden Chair

1890
Los Angeles County Museum of Art
Oil on canvas

P Go

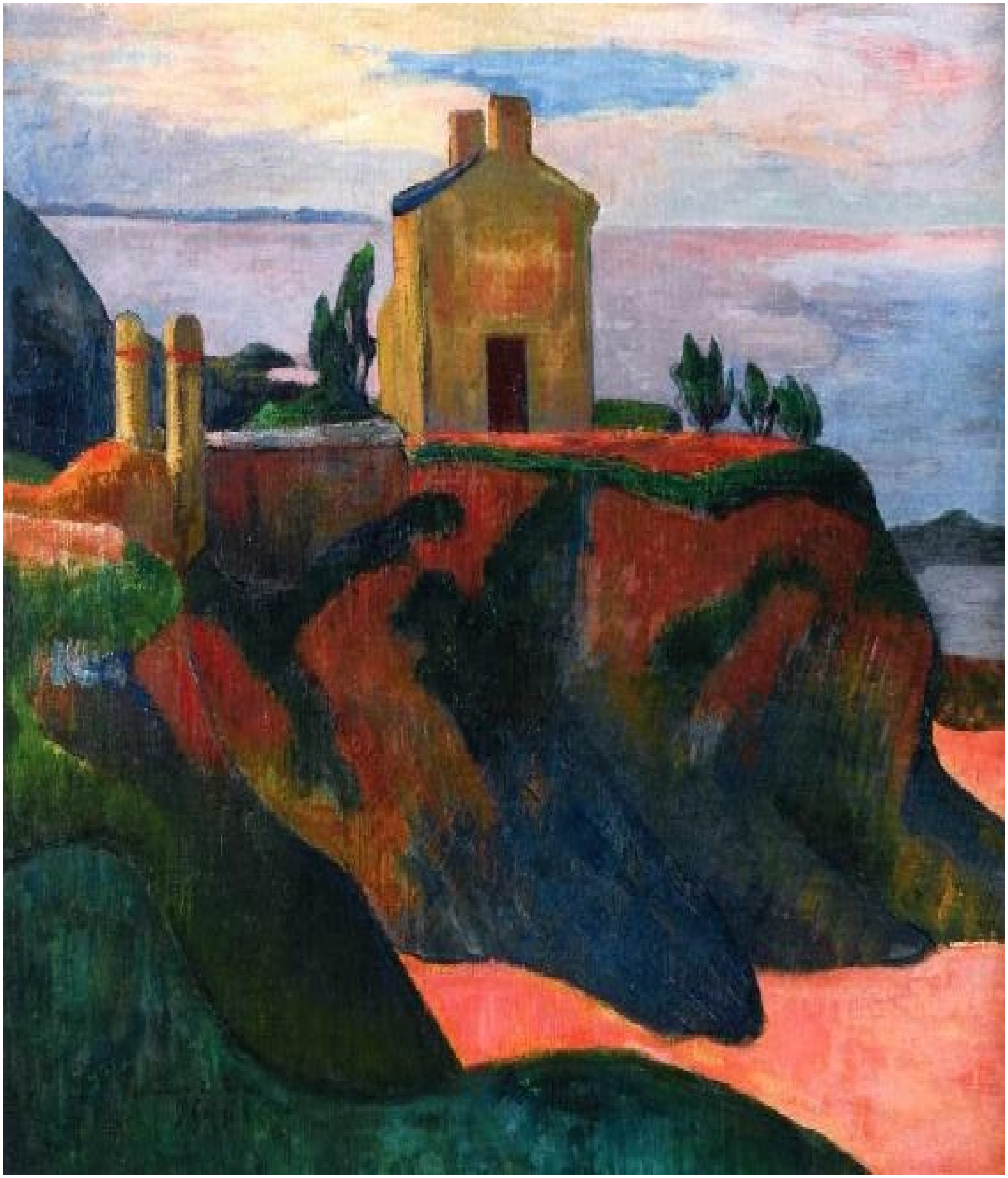
Haystacks in Britanny

1890
National Gallery of Art - Washington DC
Oil on canvas



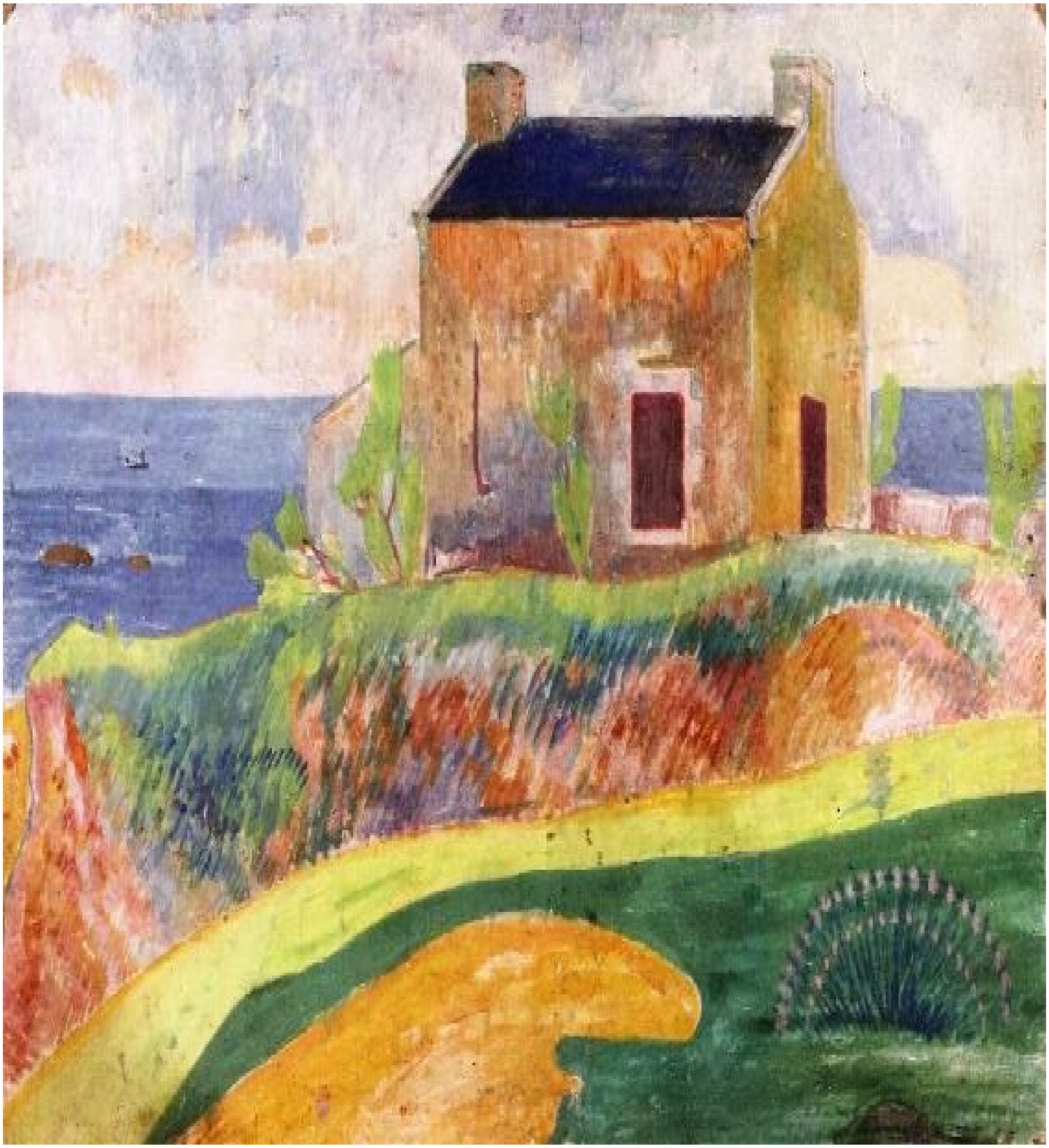
The House at Pan-Du

1890
Private collection
Oil on canvas



The House at Pendu

1889-1890
Private collection
Painting



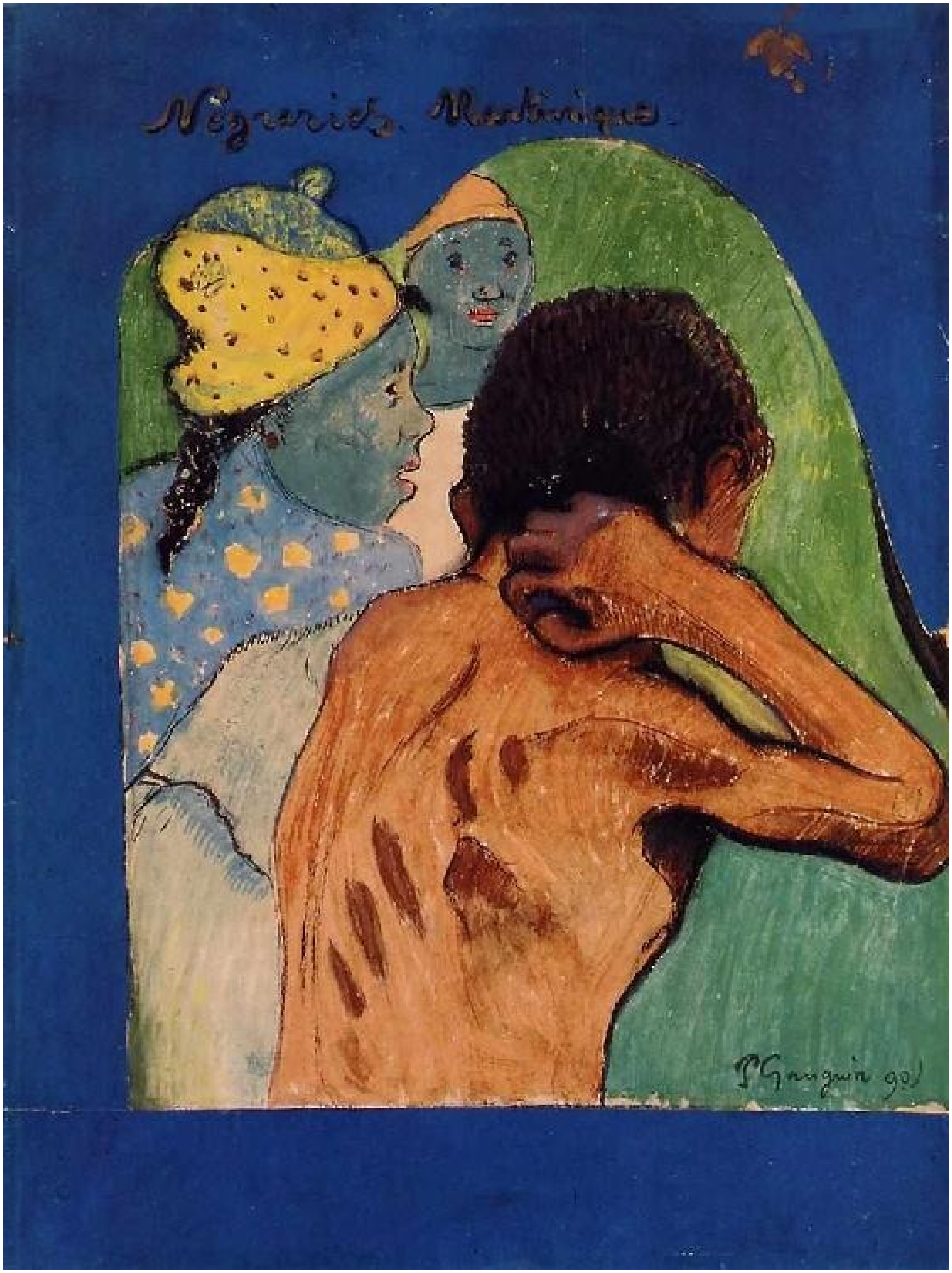
M. Loulou

1890
The Barnes Foundation
Oil on canvas

P Go 1890
à Mr Loulou souvenir

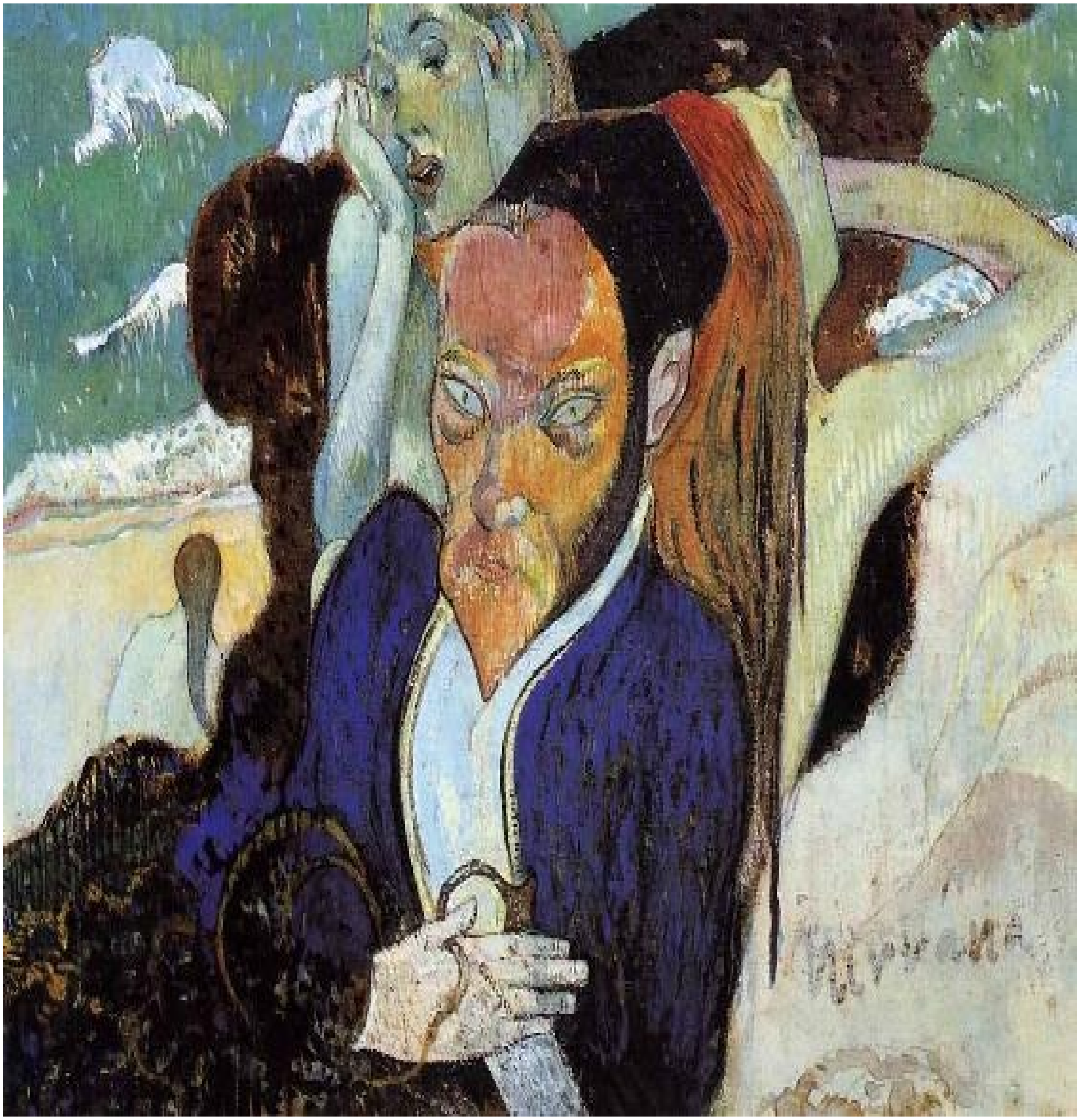
Negreries Martinique

1890
Private collection
Watercolour


Négreries Martinique
P Gauguin 90

Nirvana

1889-1890
Wadsworth Atheneum - Hartford, CT
Painting

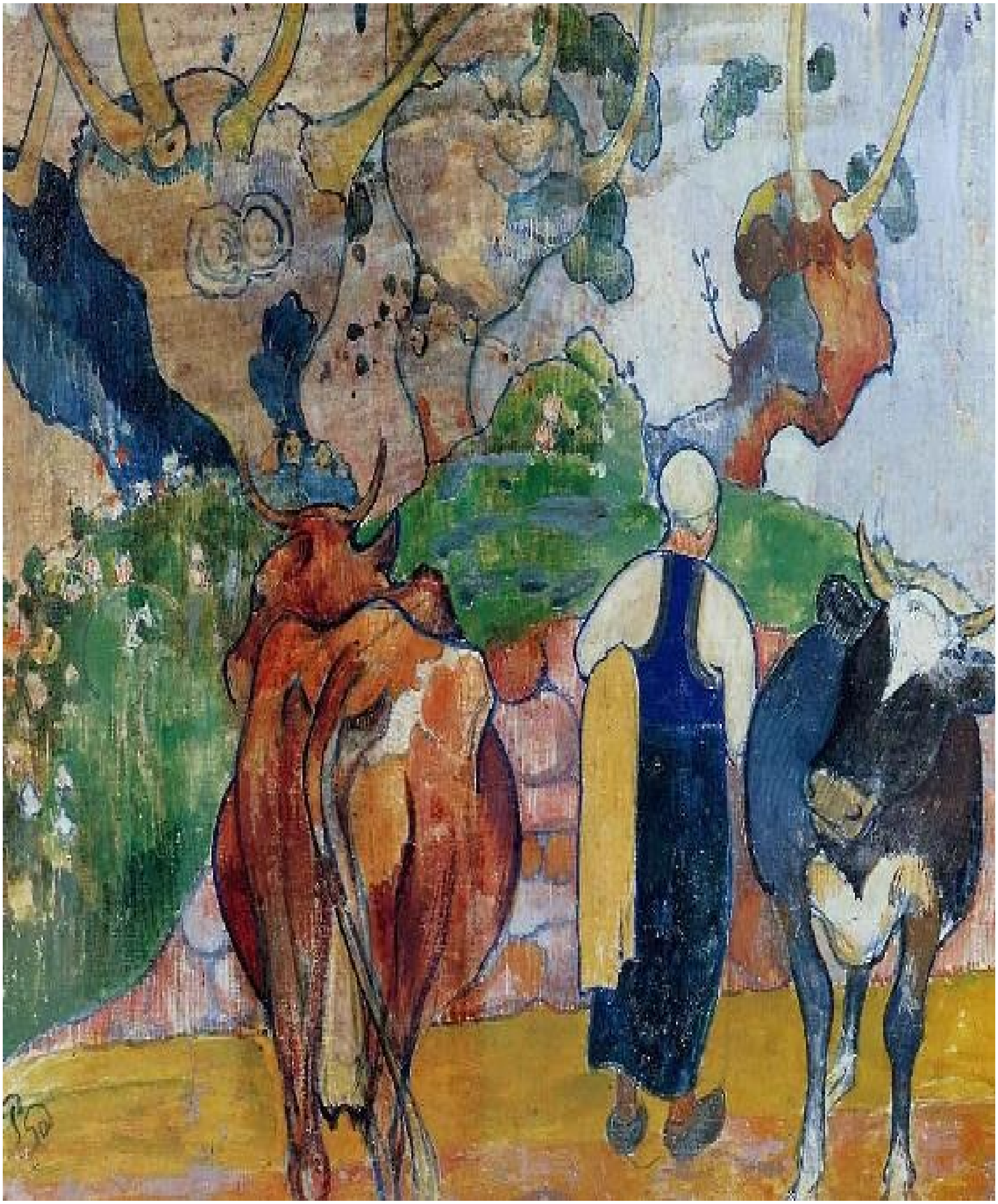


Paradise Lost (?)

1890
Yale University Art Gallery
Oil on canvas

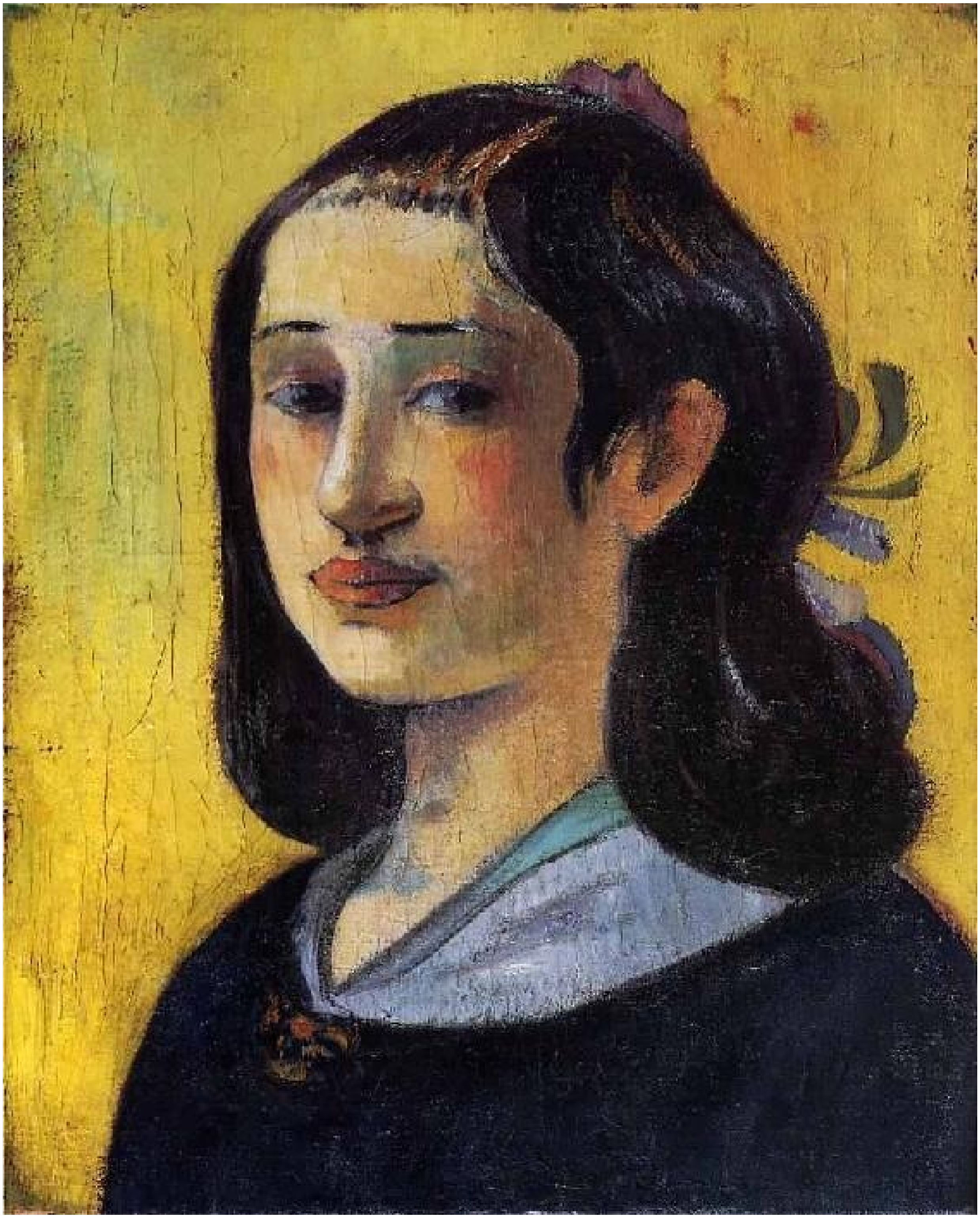
Peasant Woman and Cows in a Landscape

1889-1890
Private collection
Watercolour



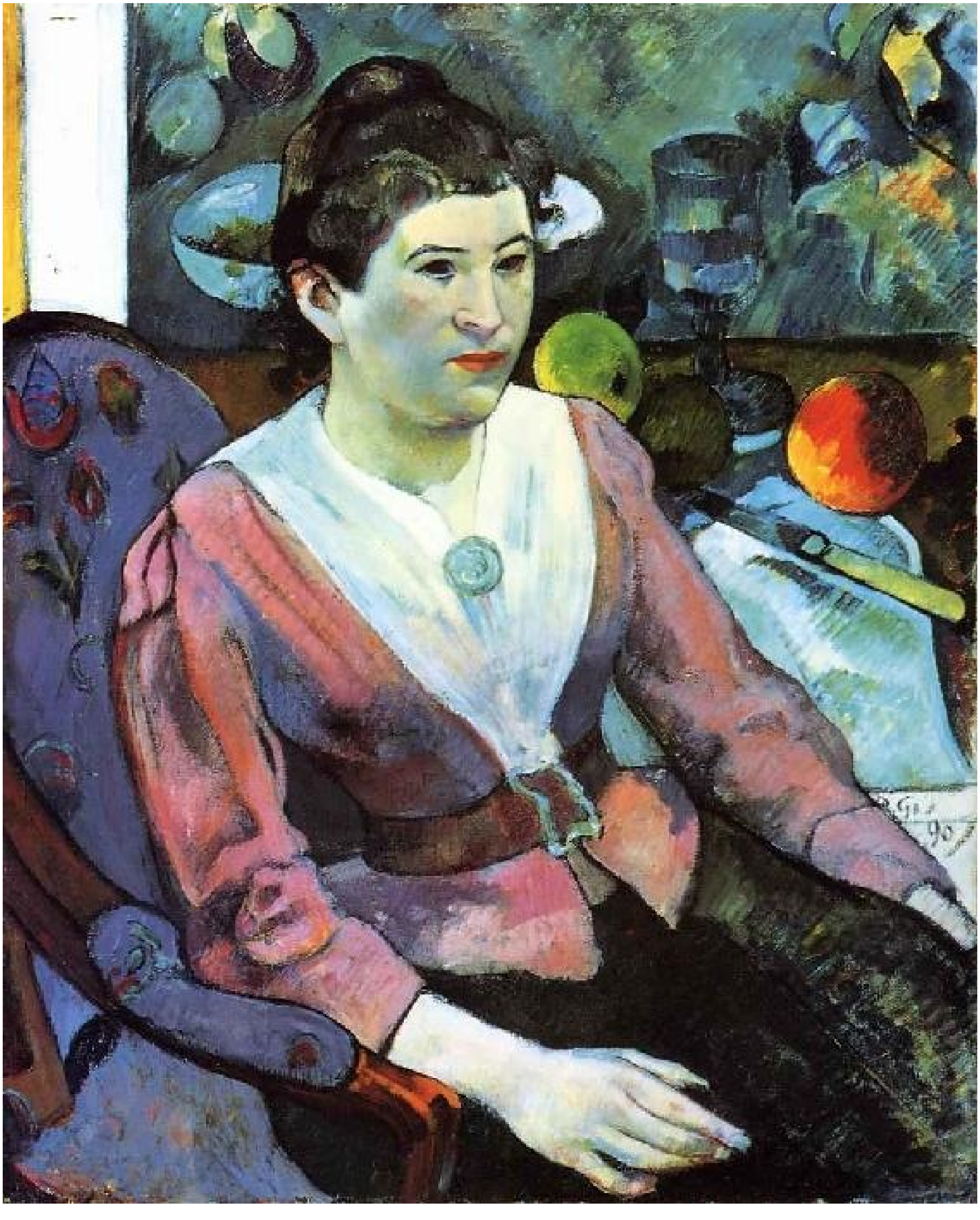
Portrait of Aline Gauguin

1890
Staatsgalerie Stuttgart
Oil on canvas



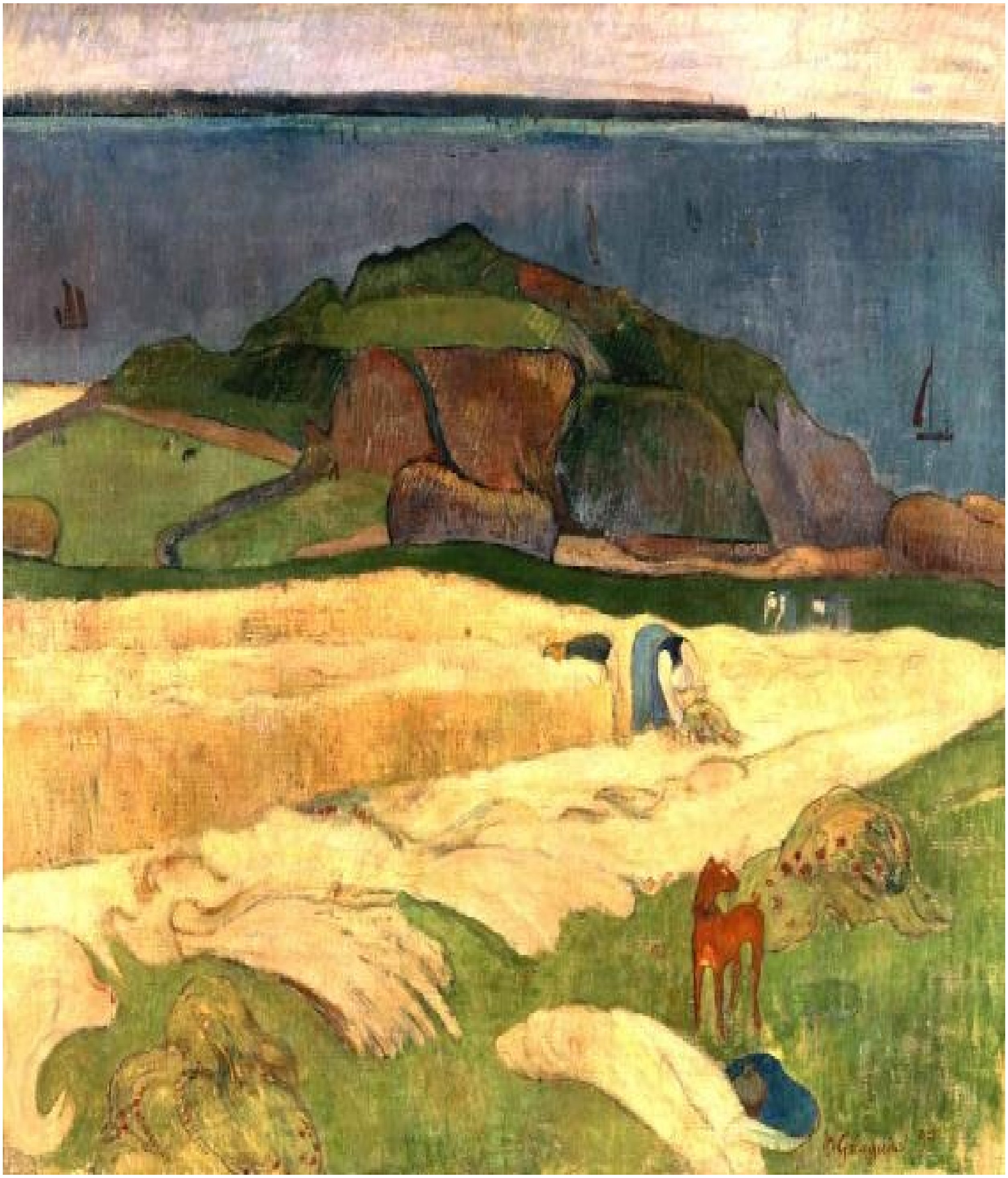
Portrait of a Woman with Cezanne Still Life

1890
Art Institute of Chicago
Oil on canvas


P Go
90

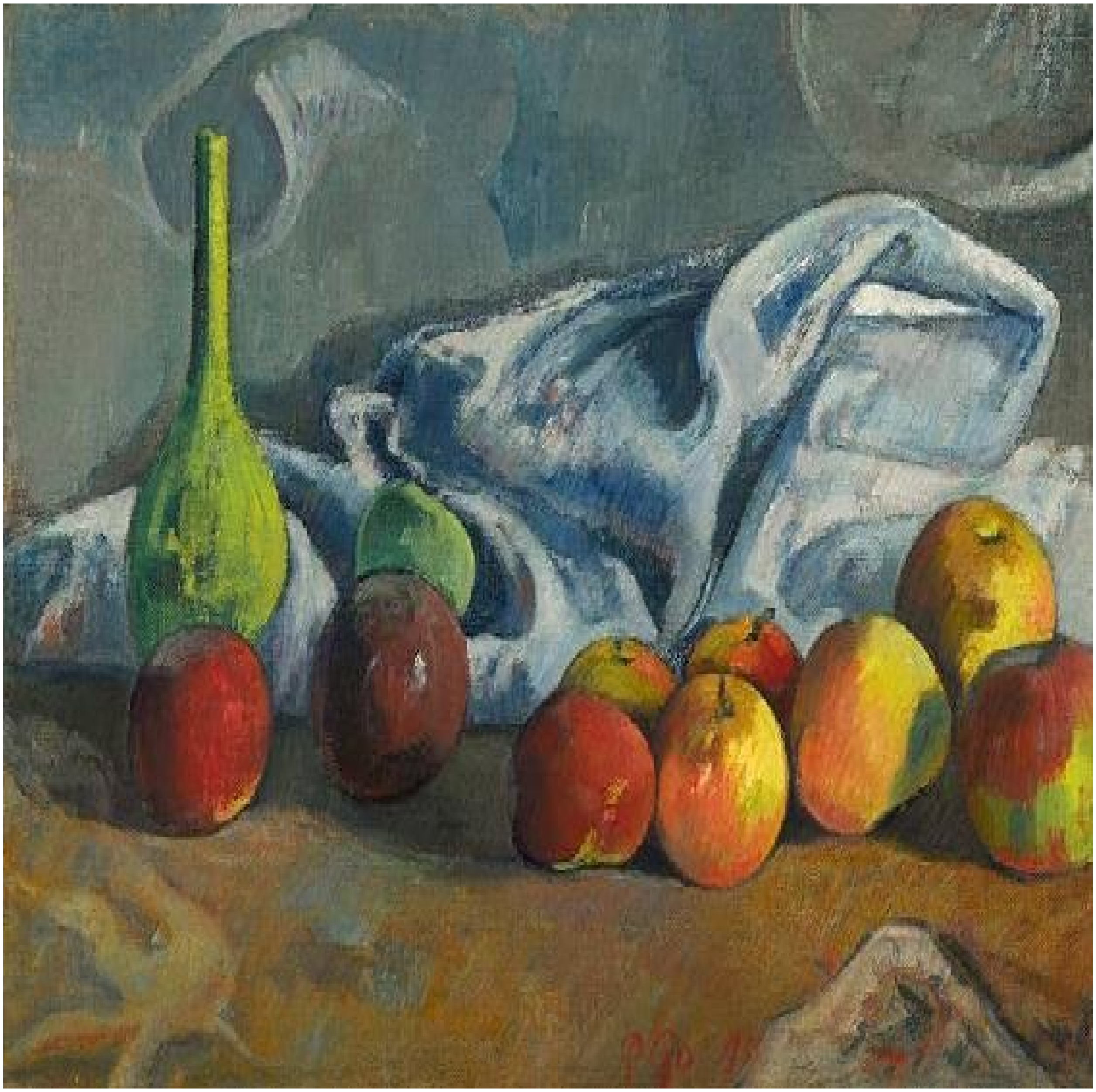
Seaside Harvest, le Pouldu

1890
Tate Modern - London
Oil on canvas


P Gauguin 89

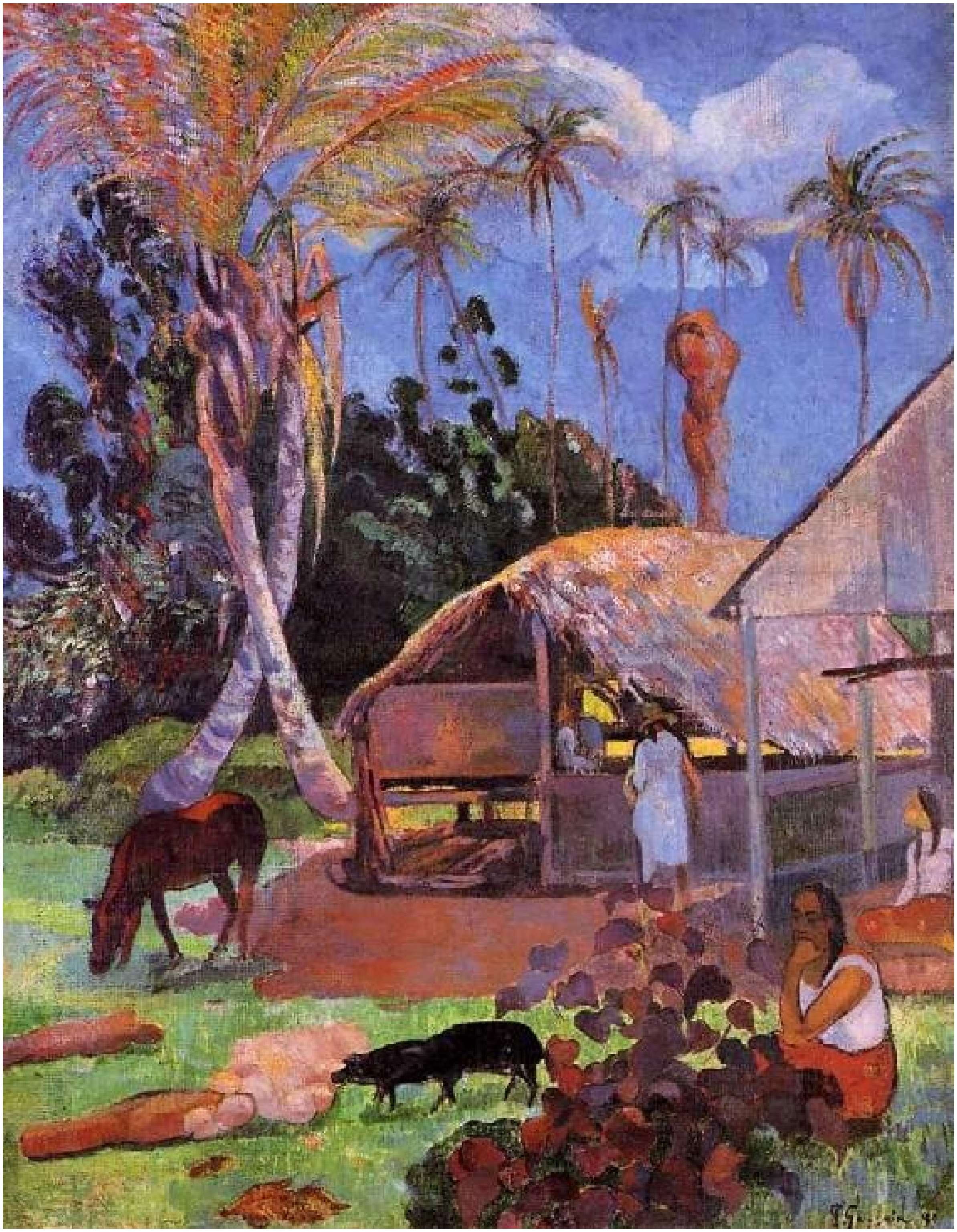
Still Life with Apples and Green Vase

1890
Private collection
Oil on canvas



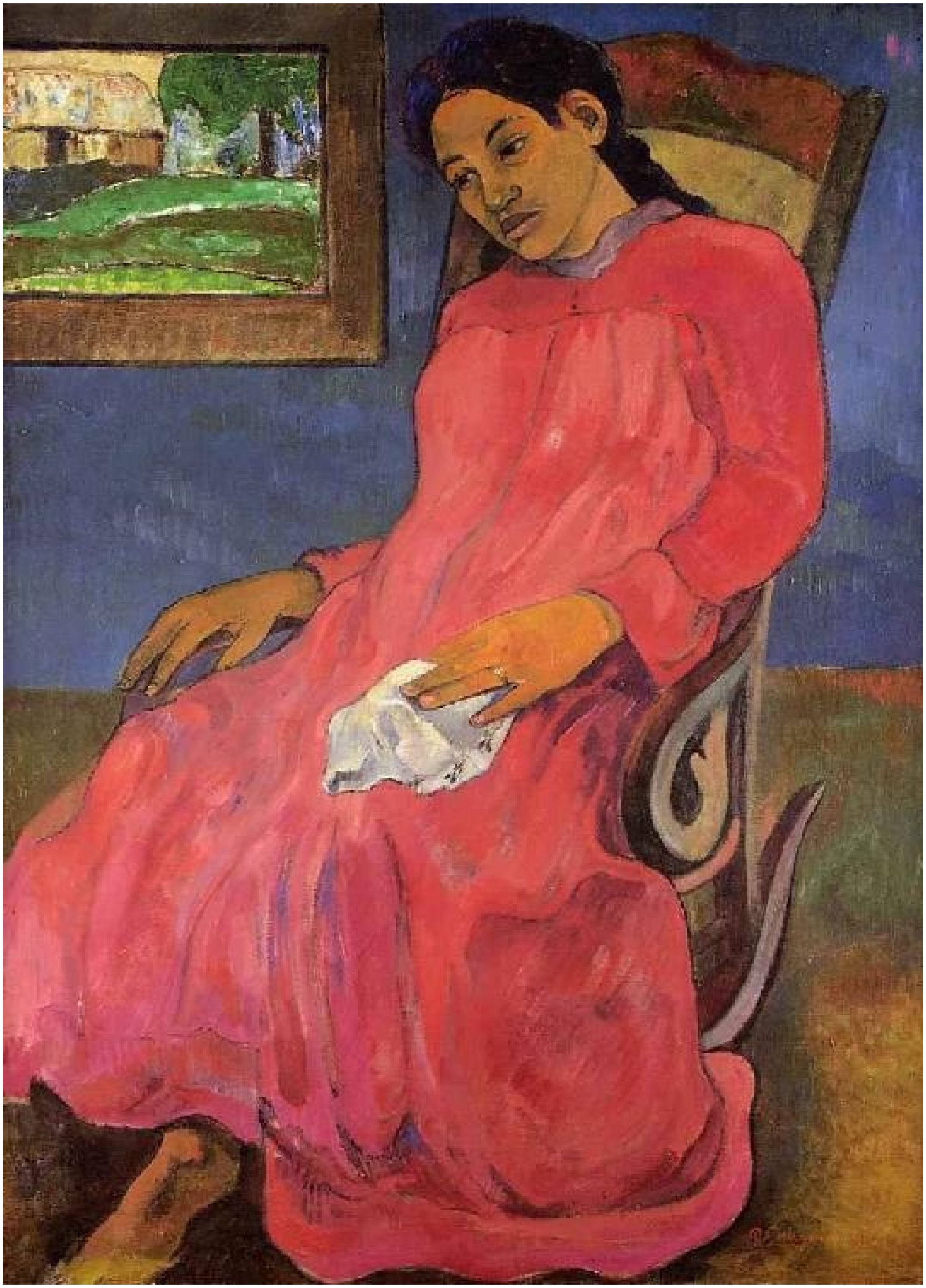
The Black Pigs

1891
Szépmüvészeti Múzeum - Budapest
Oil on canvas



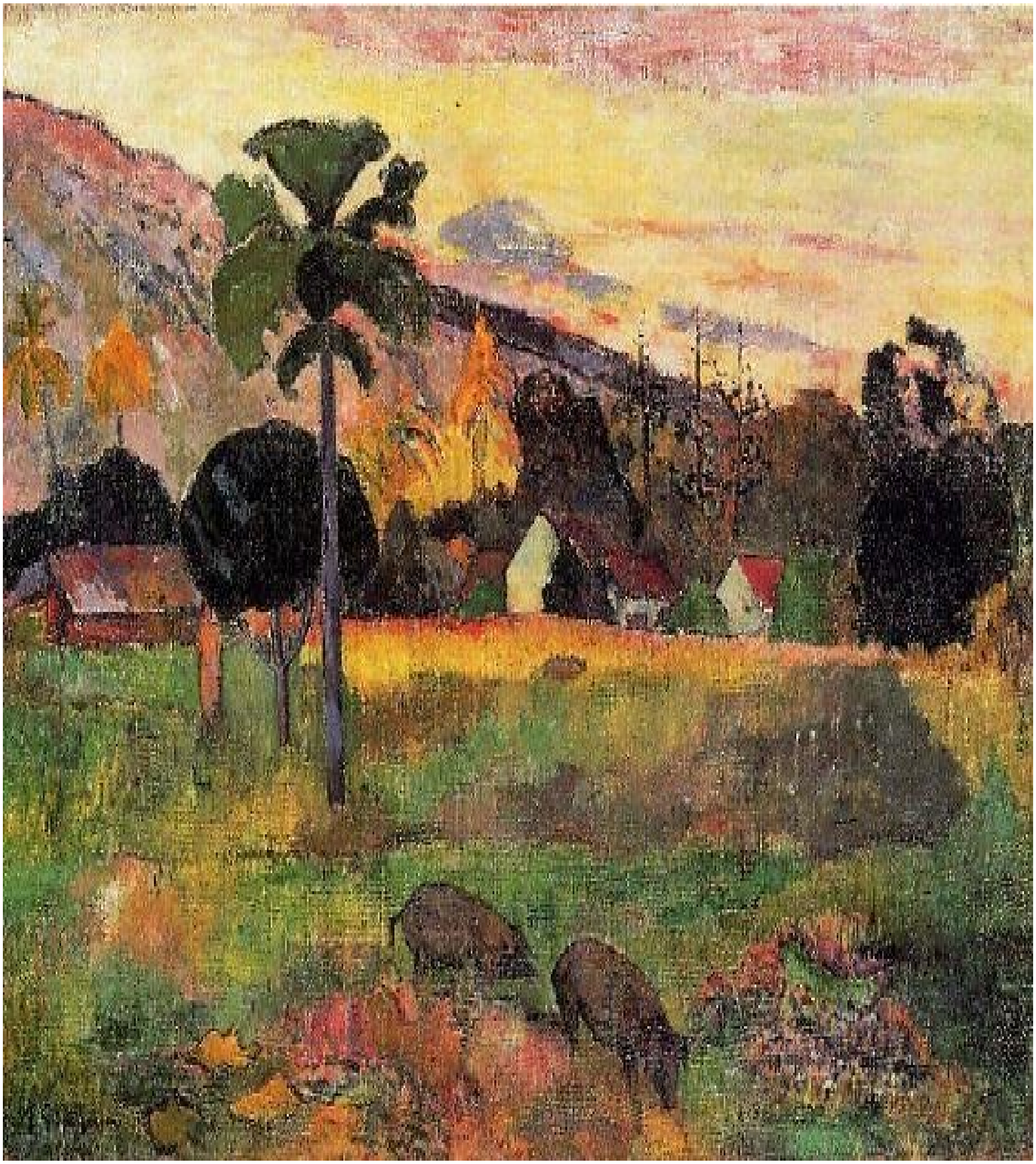
Faaturuma

1891
Nelson-Atkins Museum of Art - Kansas City
Oil on canvas



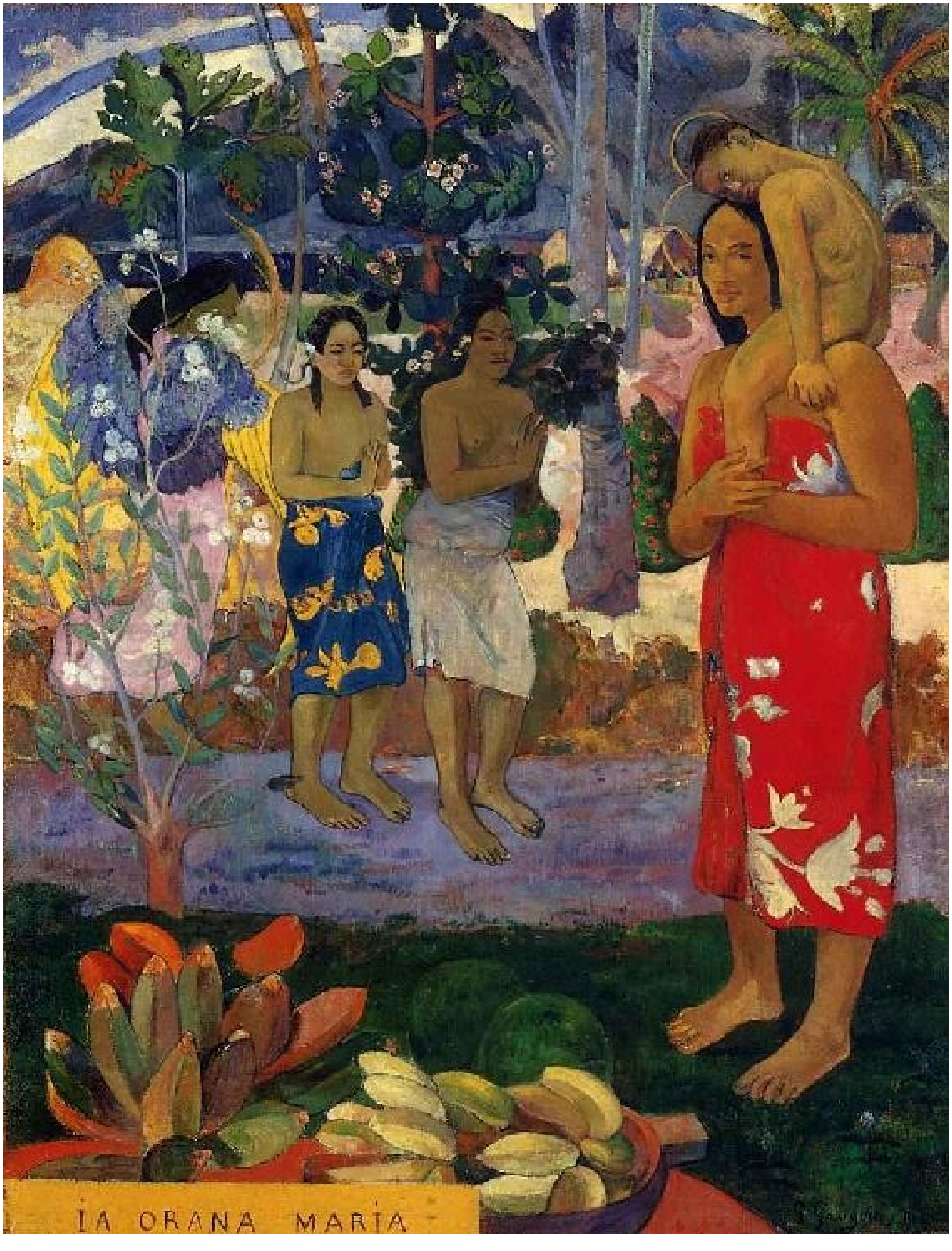
Haere mai venezi

1891
Solomon R. Guggenheim Museum - New York City
Oil on canvas



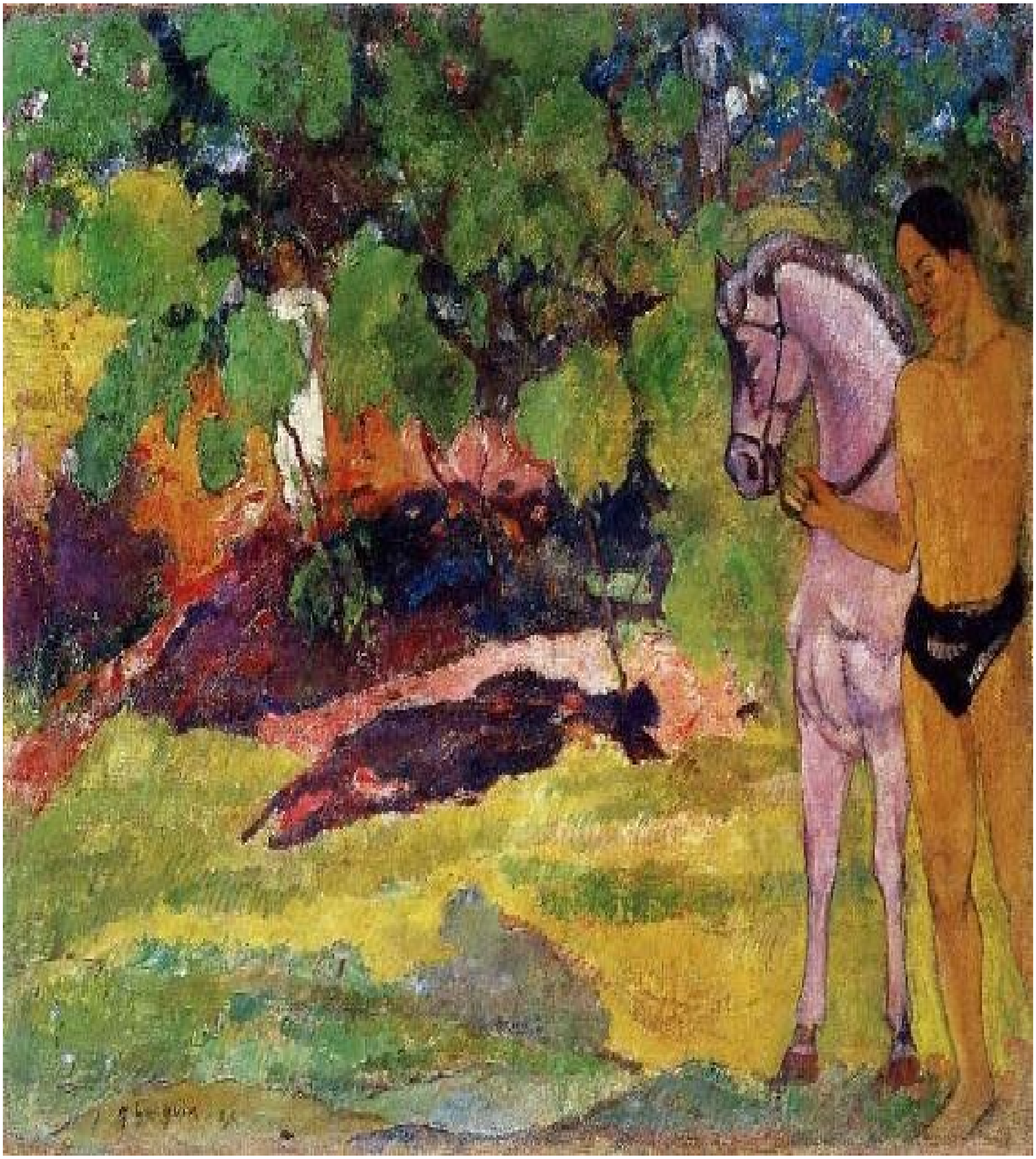
Ia Orana Maria

1891
Metropolitan Museum of Art - New York, NY
Oil on canvas


IA ORANA MARIA

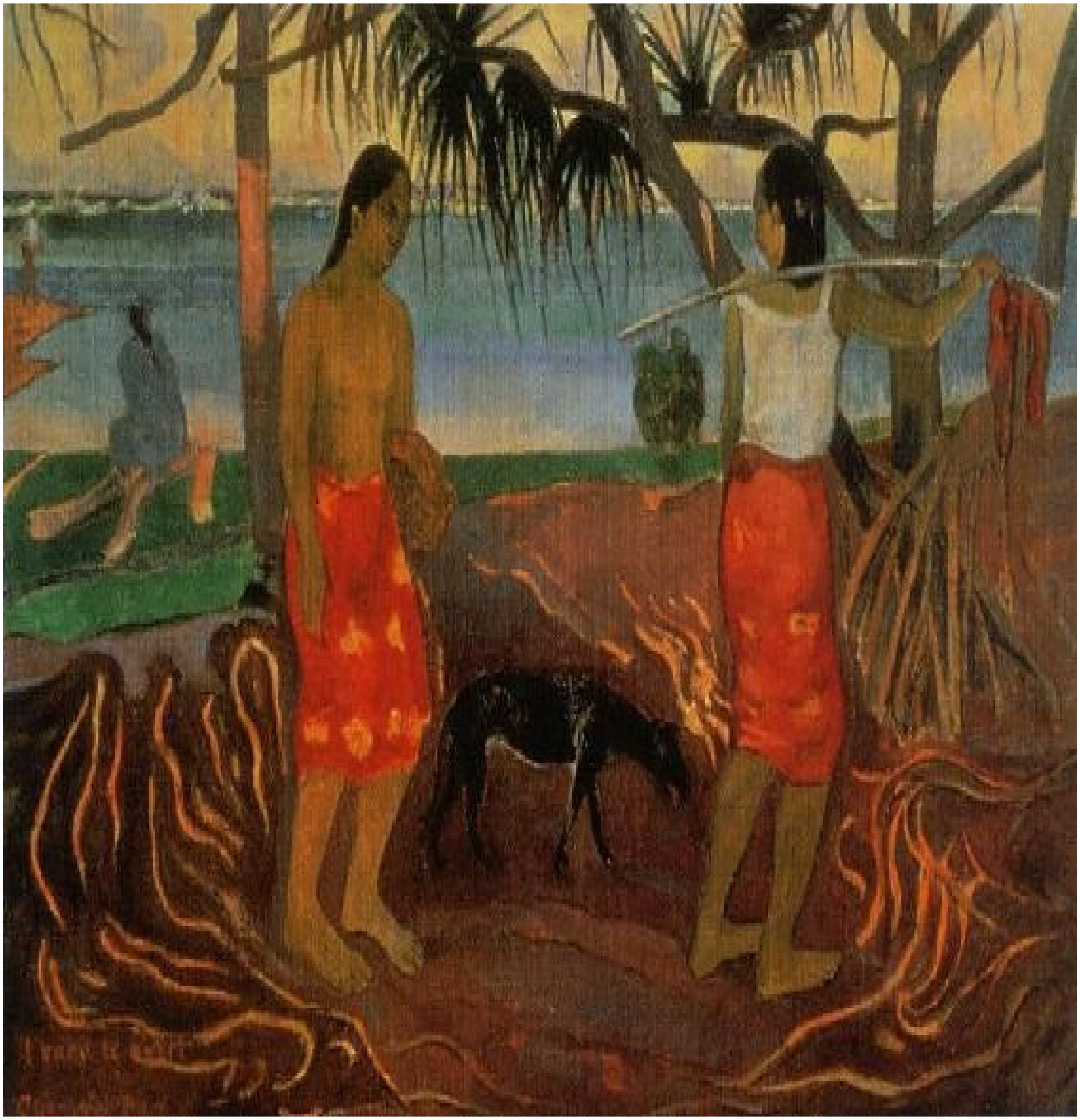
In the Vanilla Grove, Man and Horse

1891
Solomon R. Guggenheim Museum - New York City
Oil on canvas



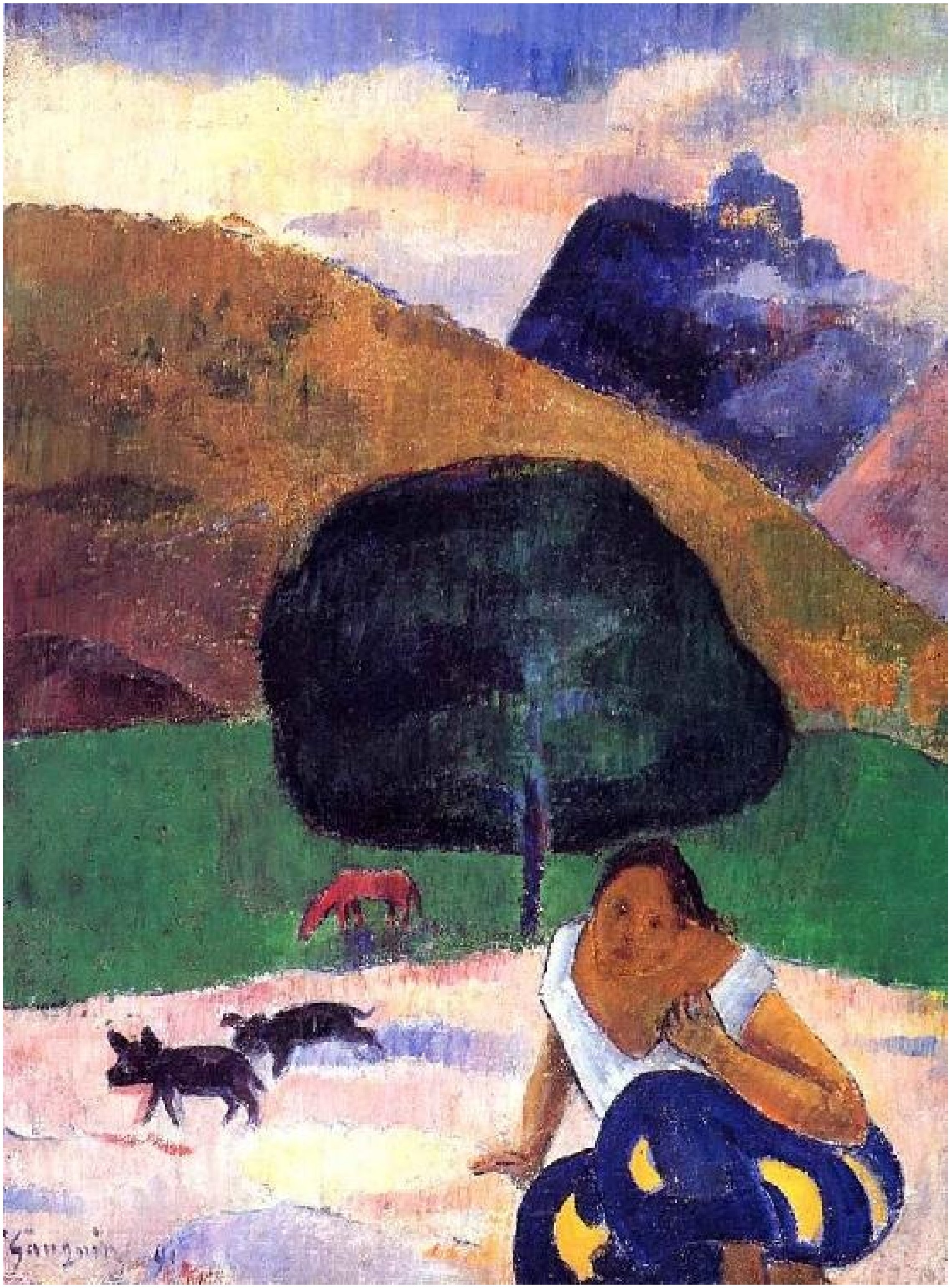
I rara te oviri

1891
Dallas Museum of Art
Oil on canvas



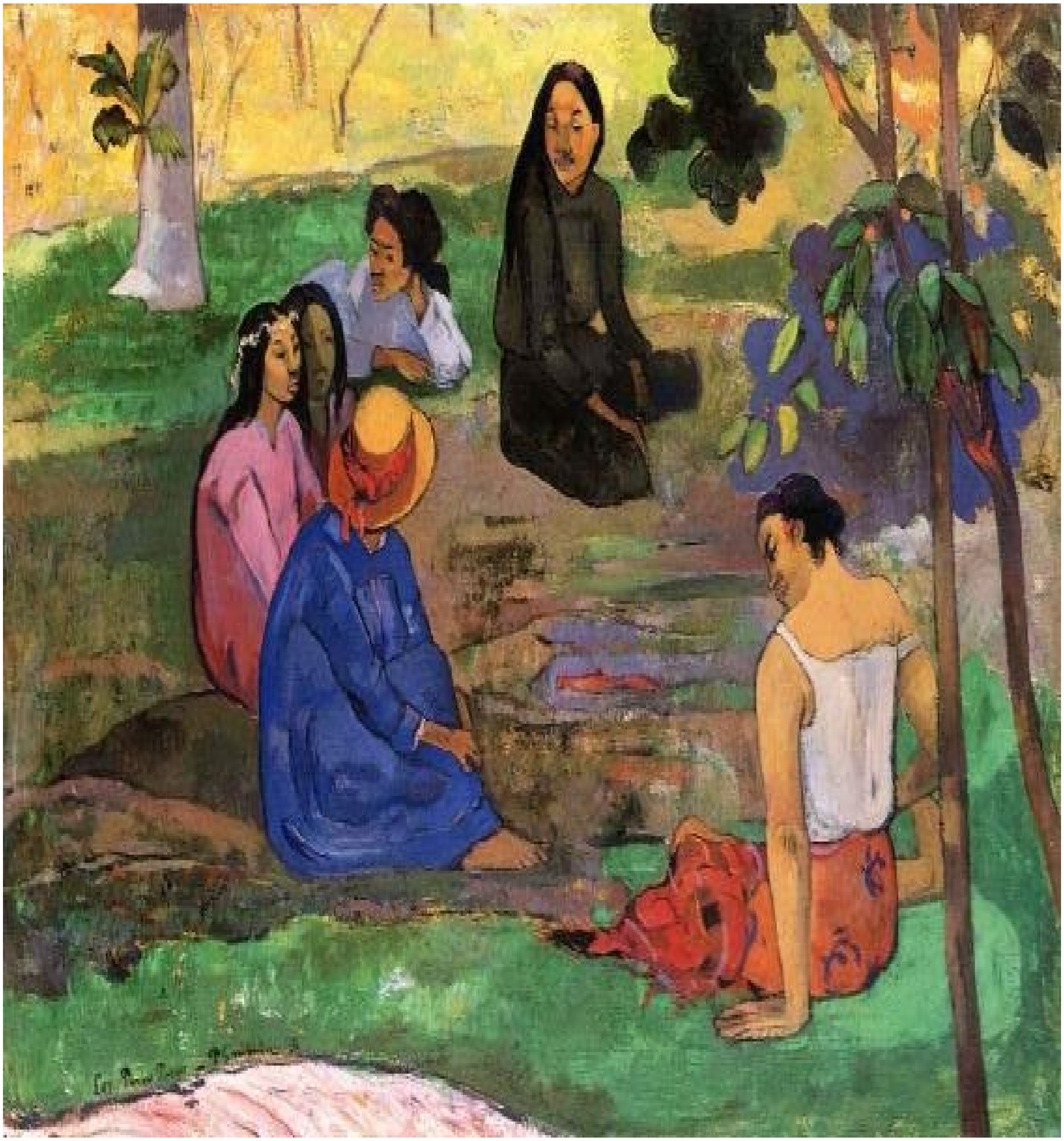
Landscape with Black Pigs and a Crouching Tahitian

1891
Private collection
Oil on canvas


Gauguin 91

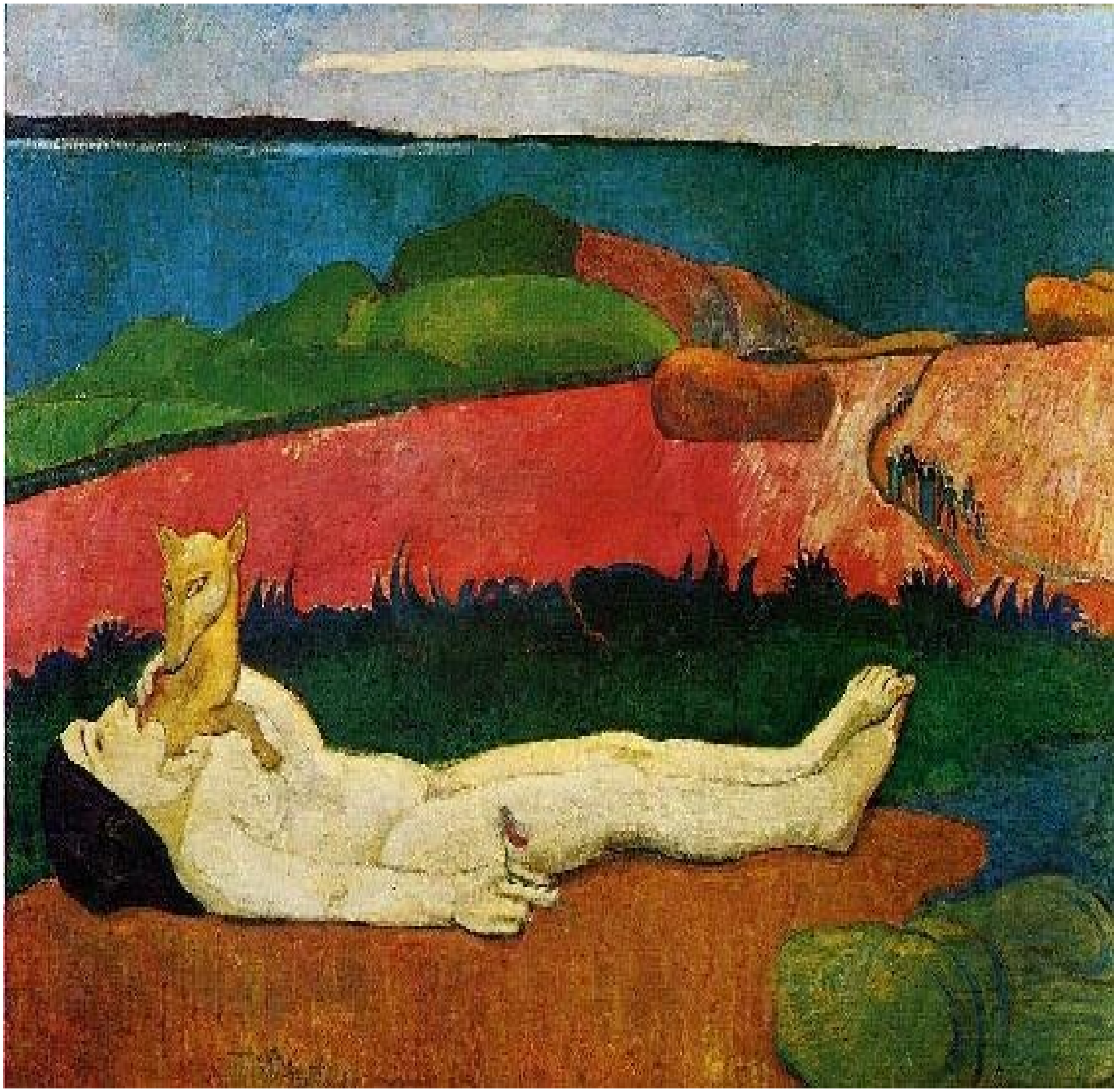
Les Parau Parau (Conversation)

1891
The State Hermitage Museum - St Petersburg
Oil on canvas



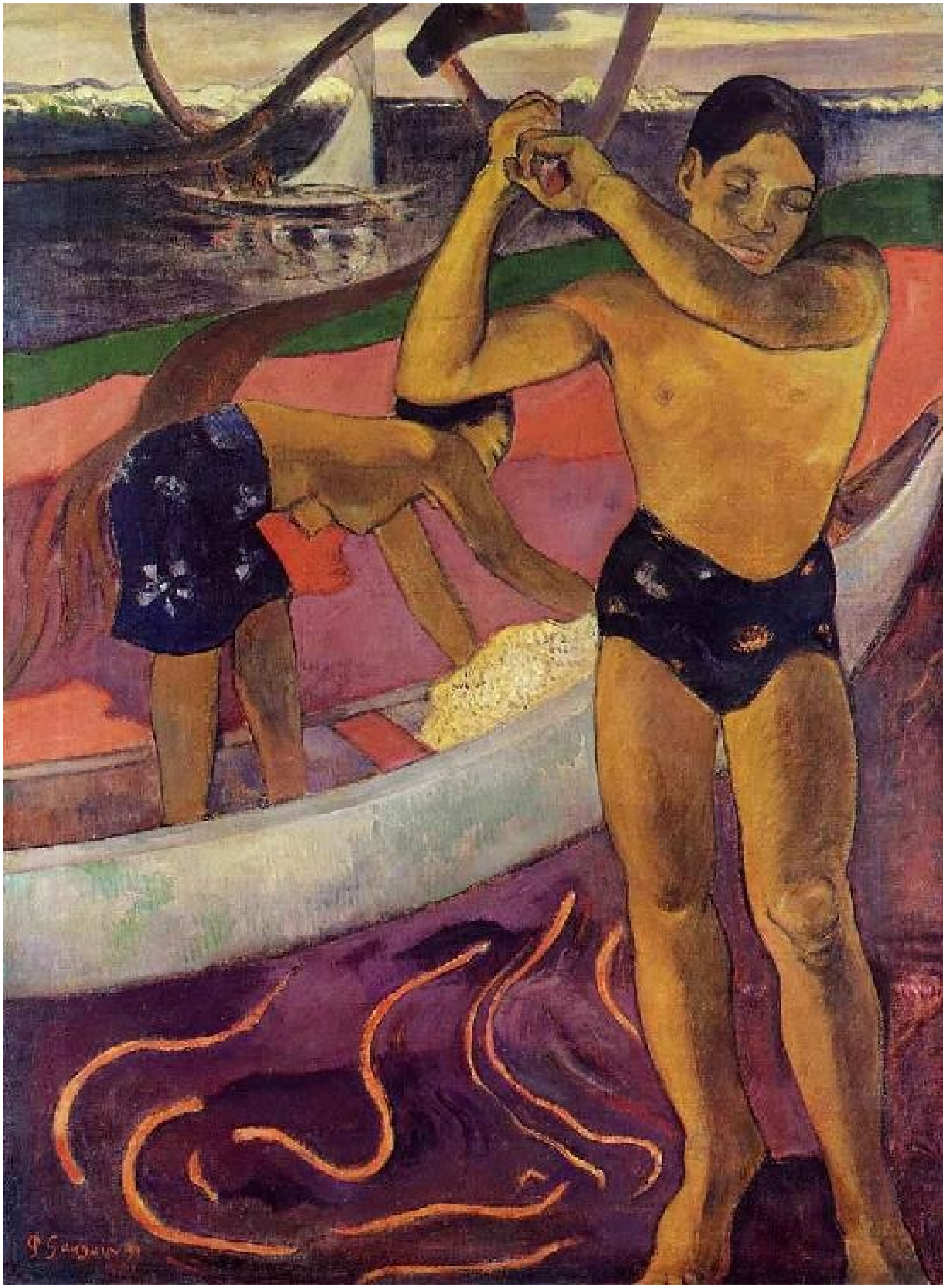
The Loss of Virginity

1891
Chrysler Museum of Art - Norfolk (Va)
Oil on canvas



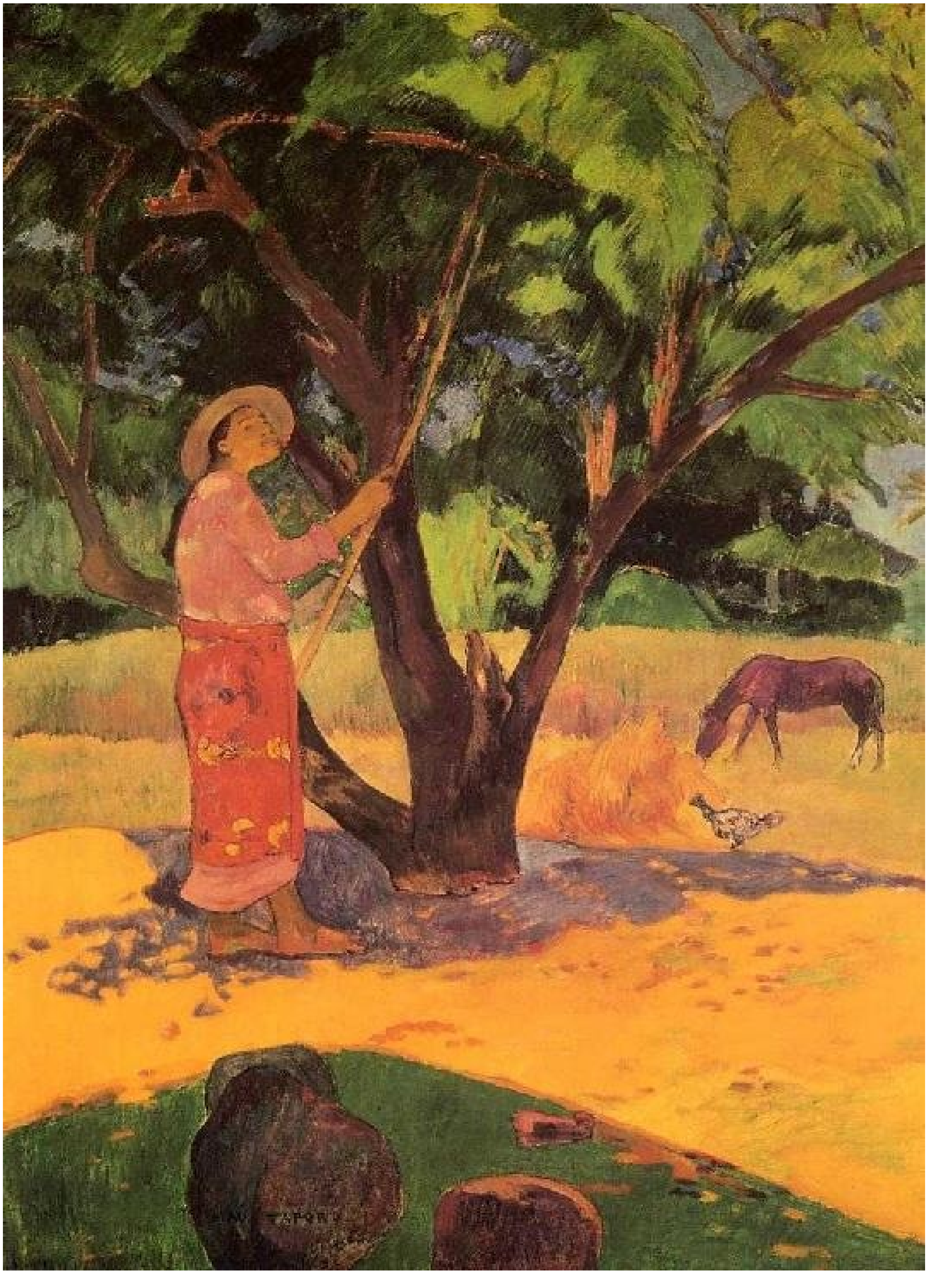
Man with an Ax

1891
Private collection
Oil on canvas


P Gauguin 91

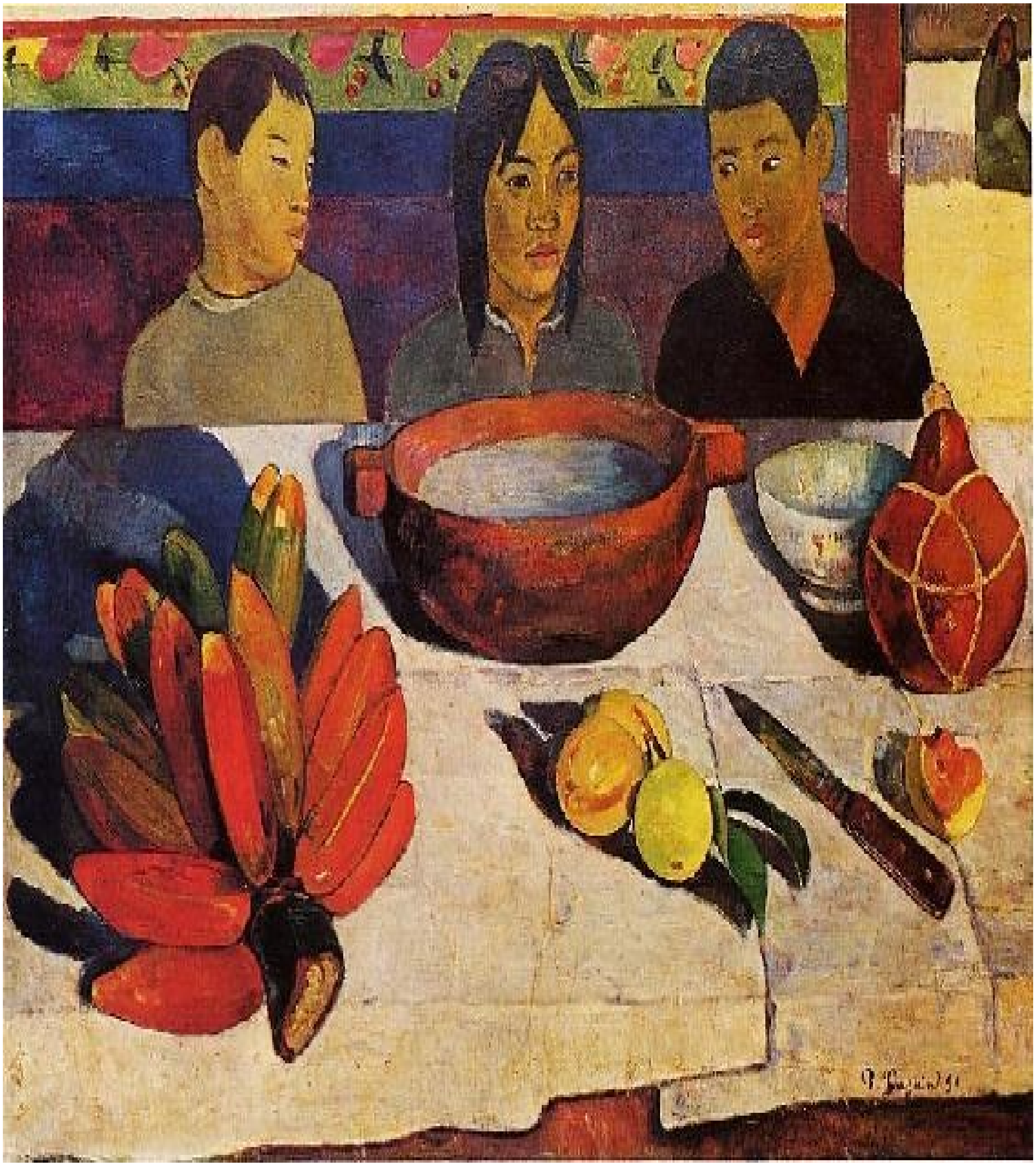
Mau Taporo

1891
Private collection
Oil on canvas



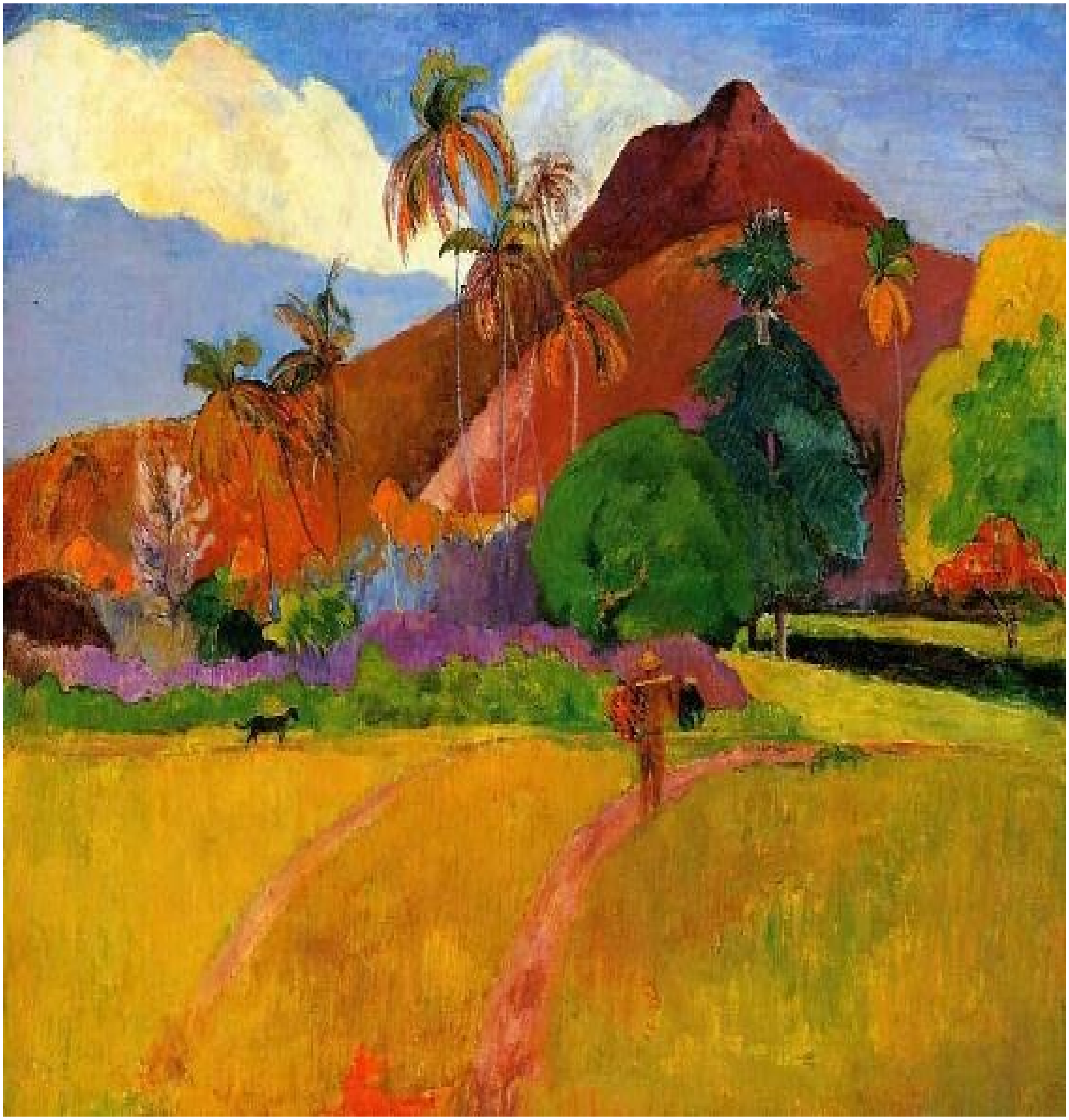
The Meal

1891
Musée d’Orsay
Oil on canvas



Mountains in Tahiti

1891
Minneapolis Institute of Arts
Oil on canvas



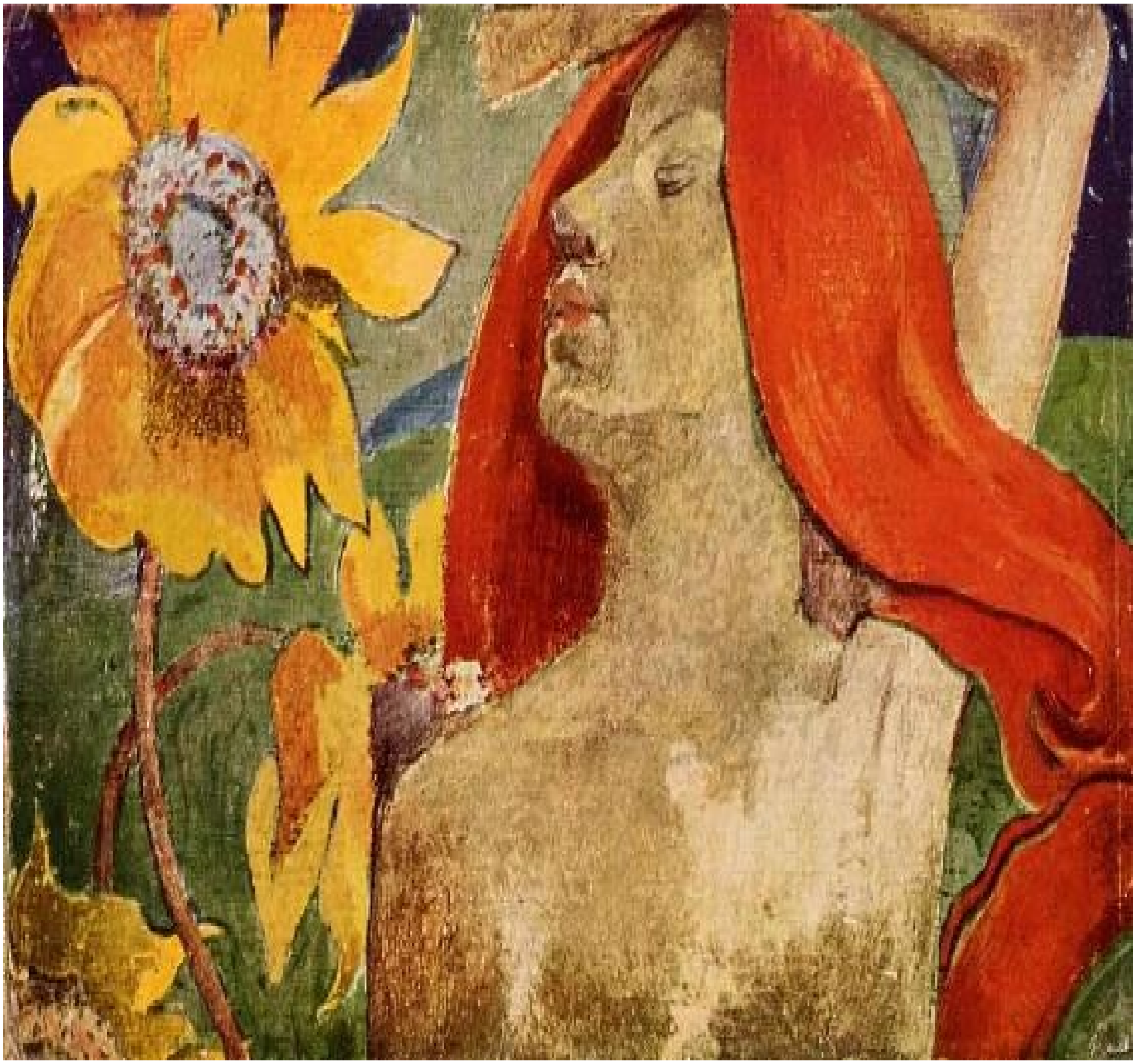
Portrait of Suzanne Bambridge

1891
Musées Royaux des Beaux-Arts de Belgique - Brussels
Oil on canvas

P. Gauguin
91

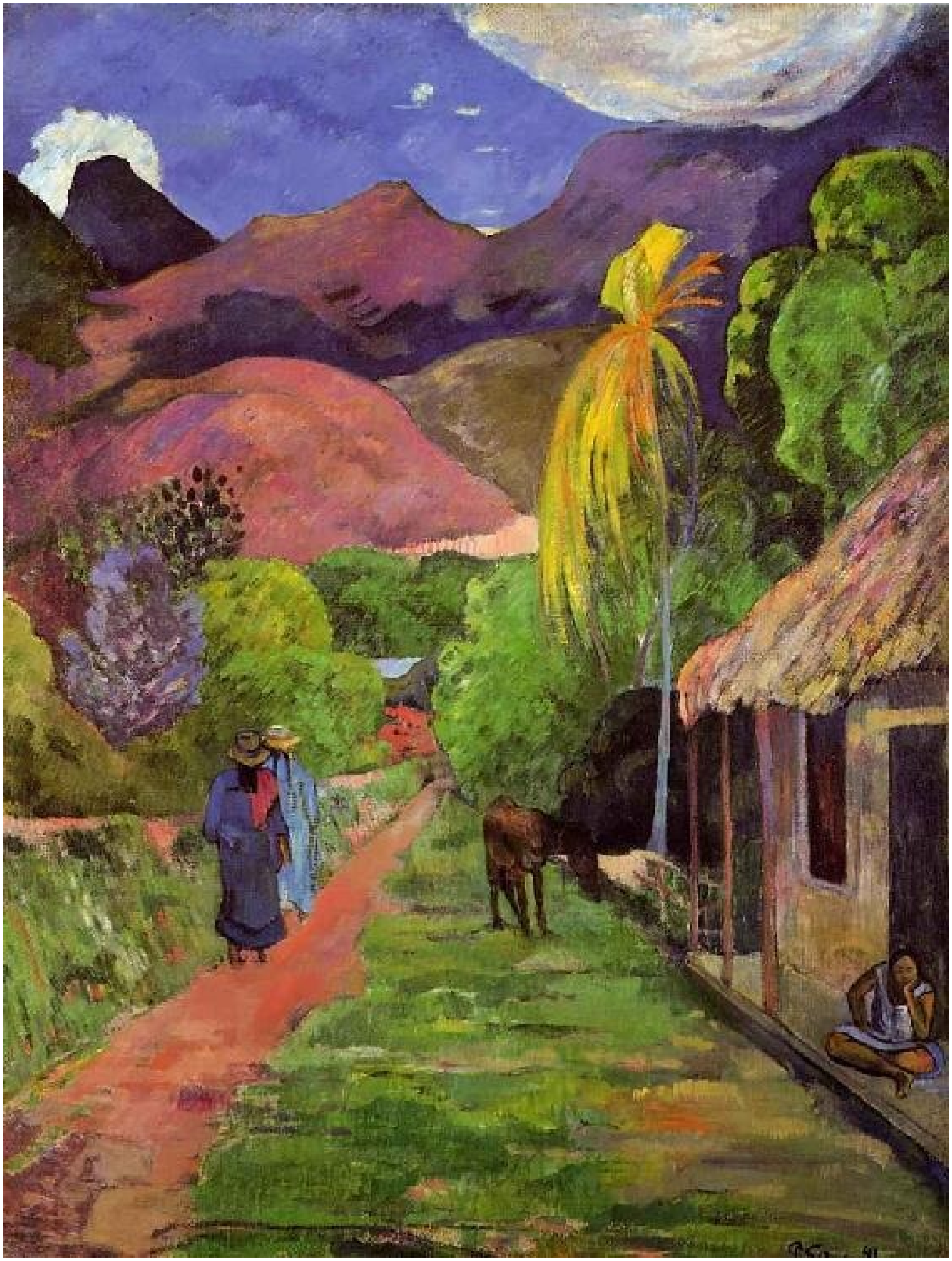
Redheaded Woman and Sunflowers

1890-1891
Oil on canvas



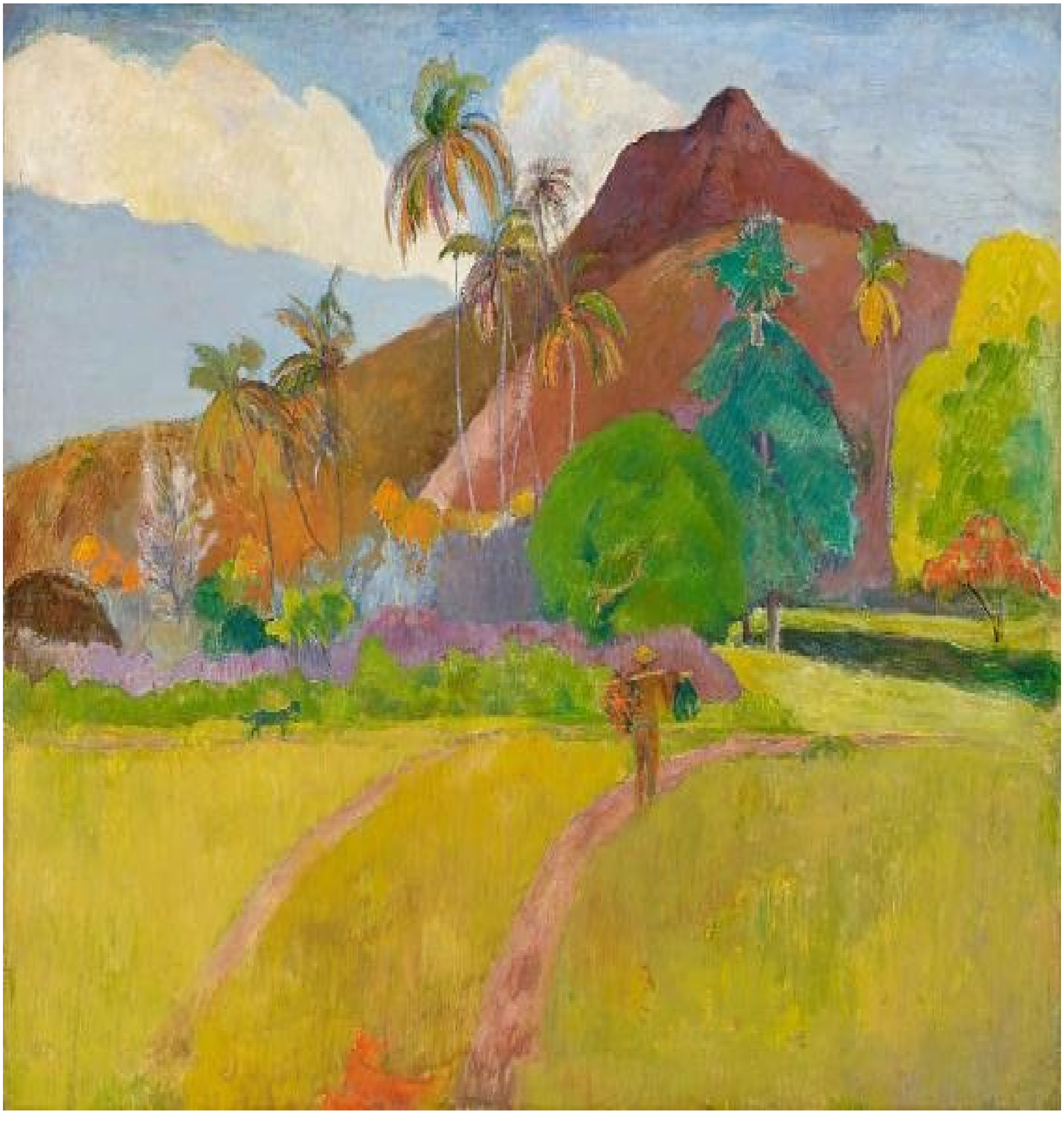
Road in Tahiti

1891
Minneapolis Institute of Arts
Oil on canvas



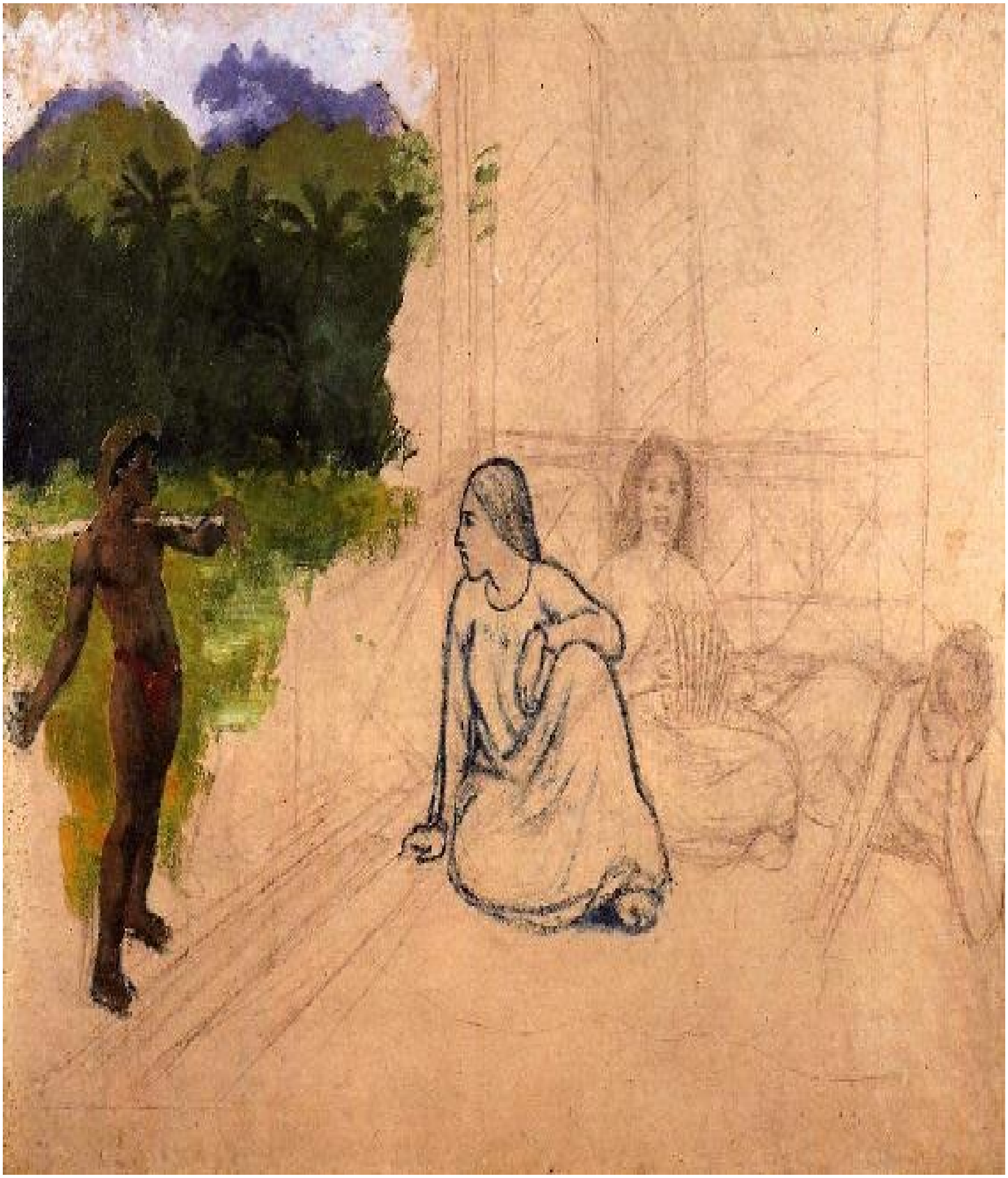
Tahitian Landscape

1891
Minneapolis Institute of Arts
Oil on canvas



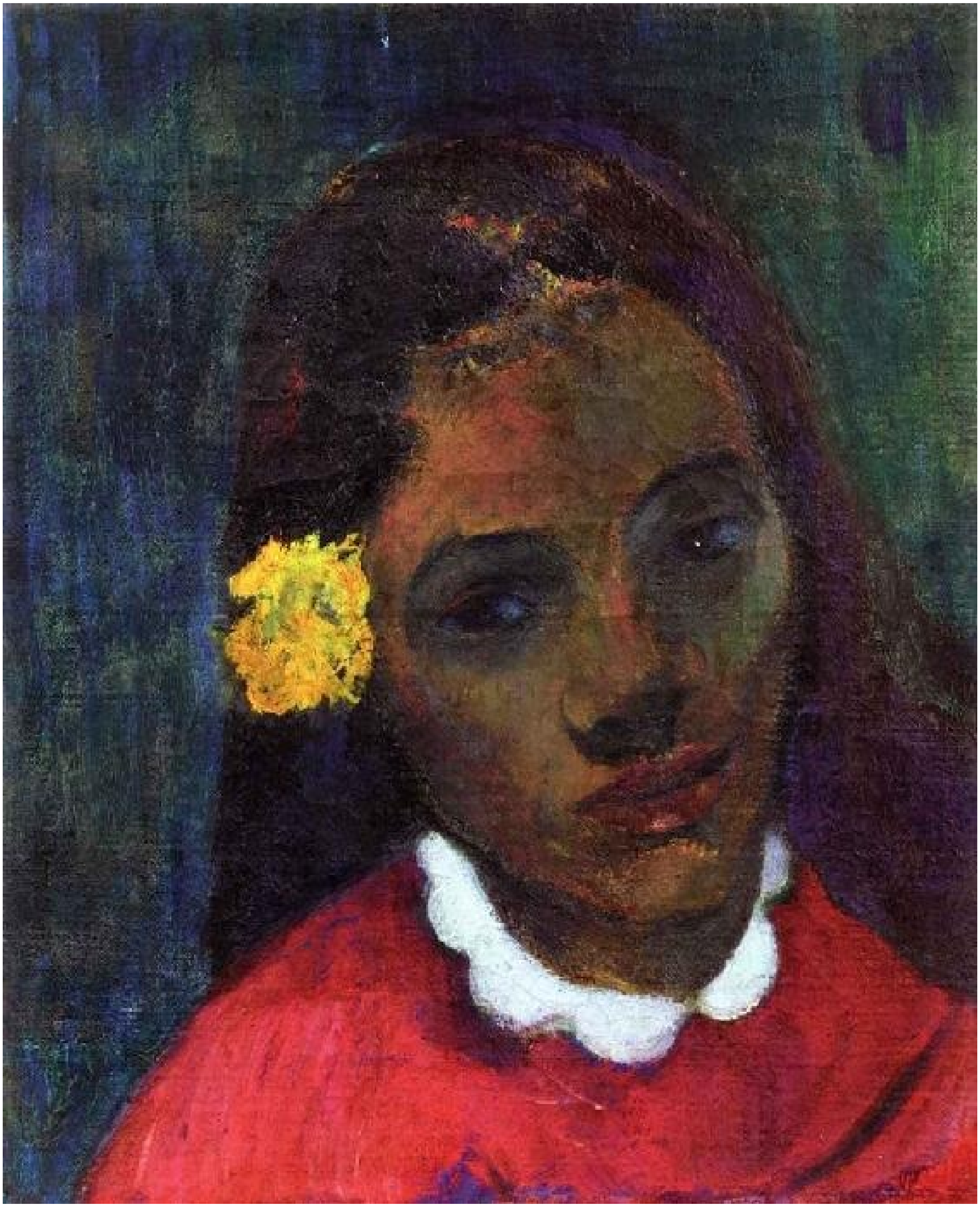
Tahitians at Rest (unfinished)

1891
Private collection
Oil on canvas



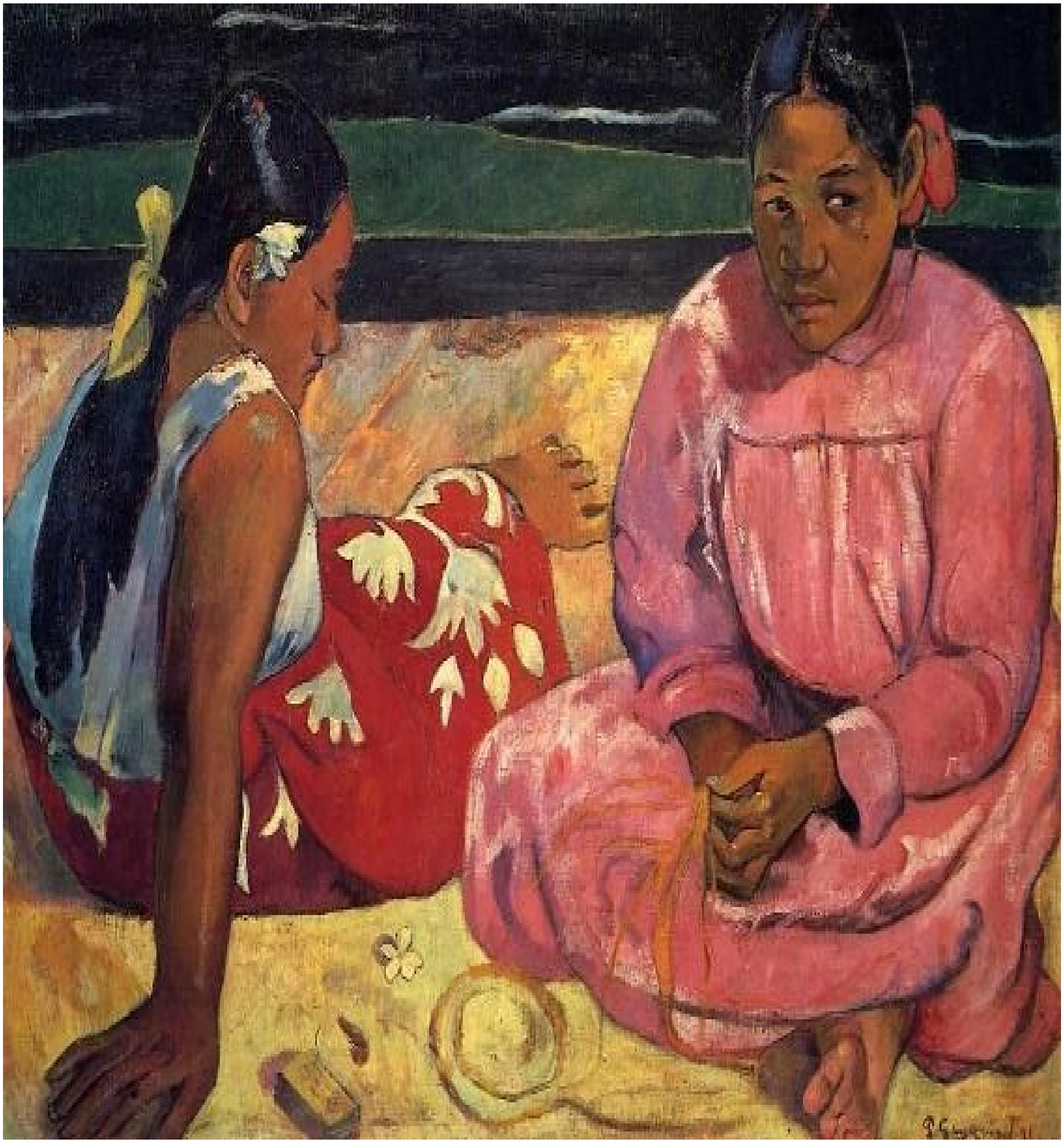
Tahitian Woman’s Head

1891
Private collection
Oil on canvas



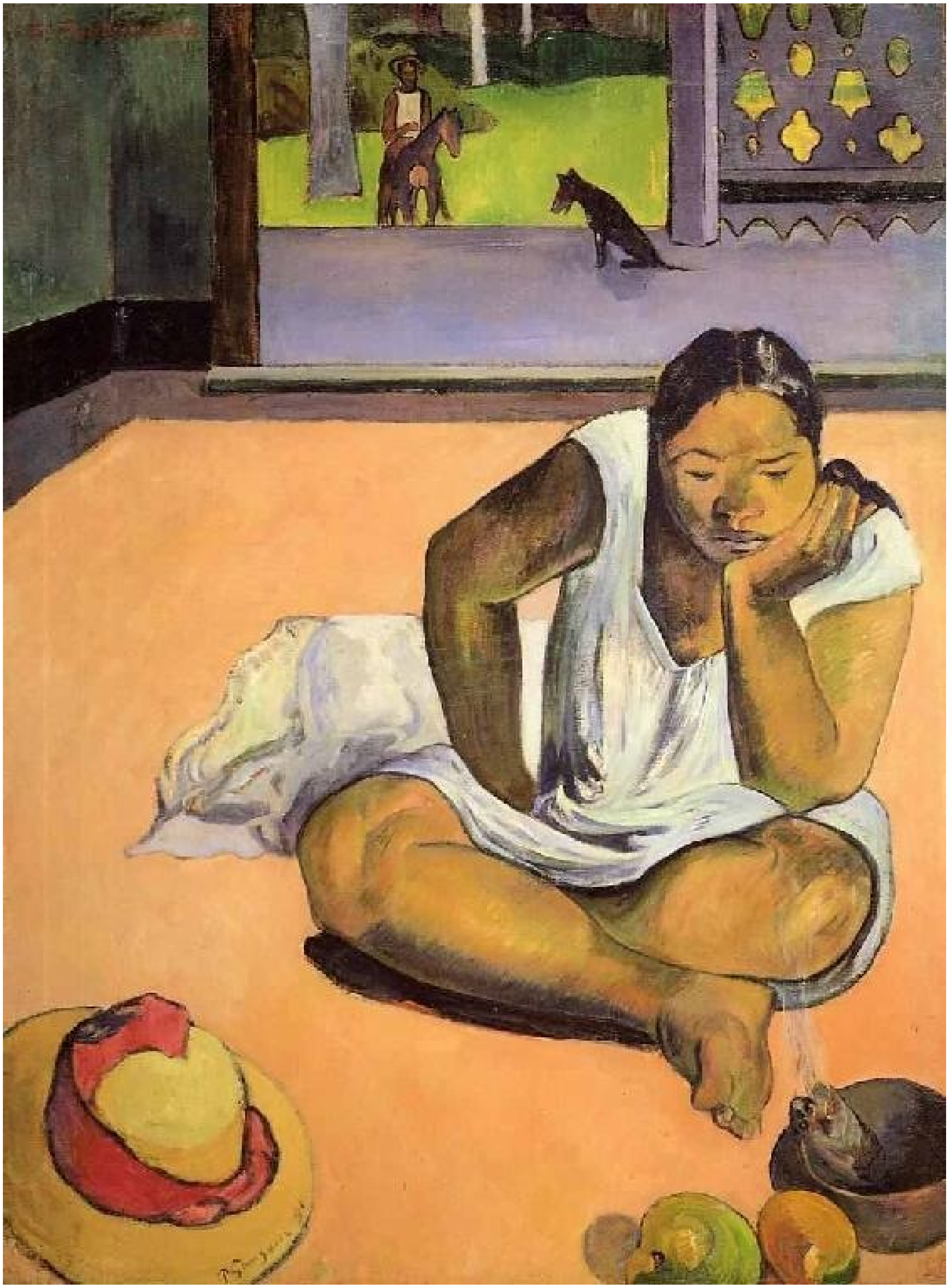
Tahitian Women on the Beach

1891
Musée d’Orsay
Oil on canvas



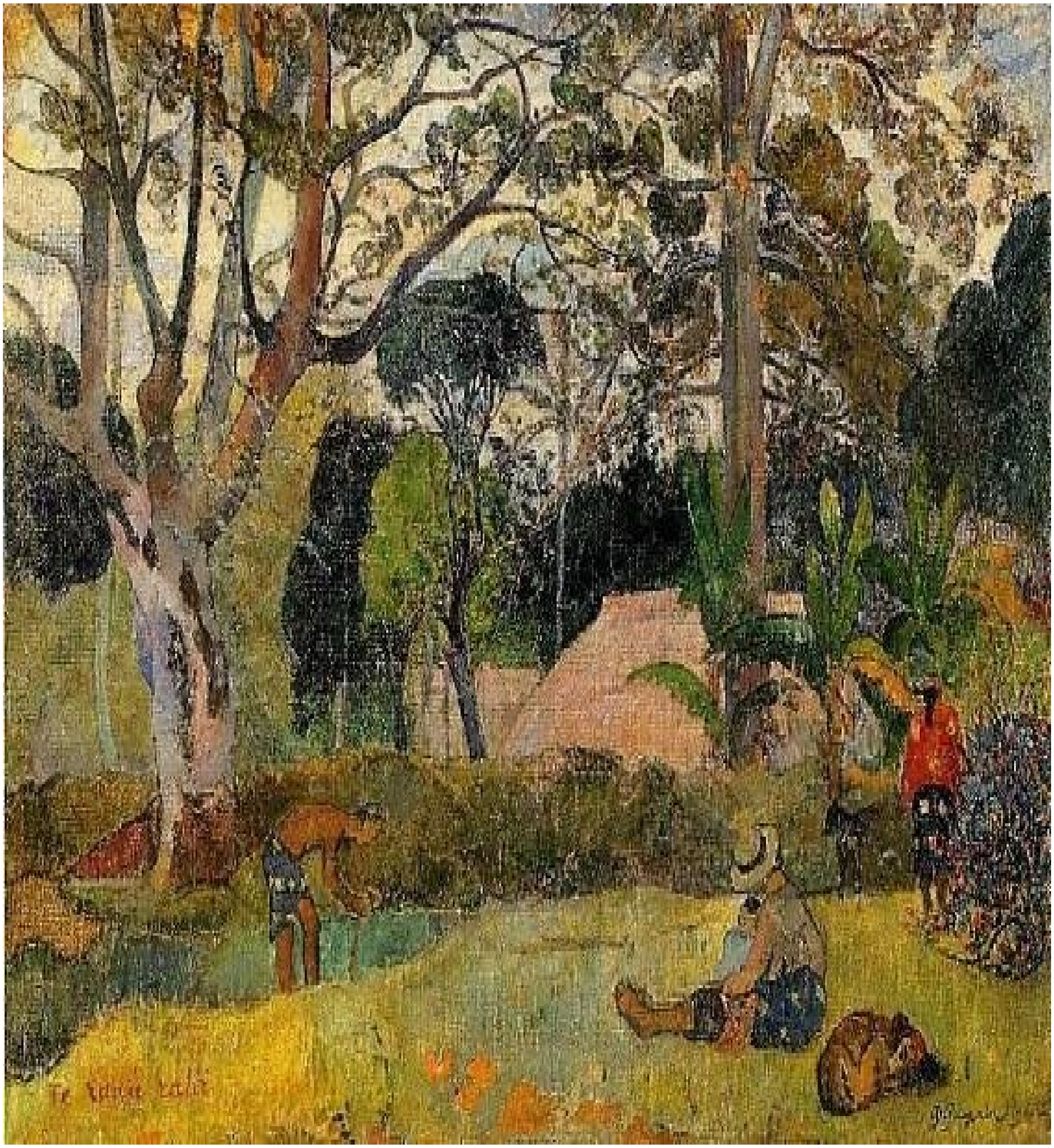
Te Faaturuma

1891
Worcester Art Museum - MA
Oil on canvas



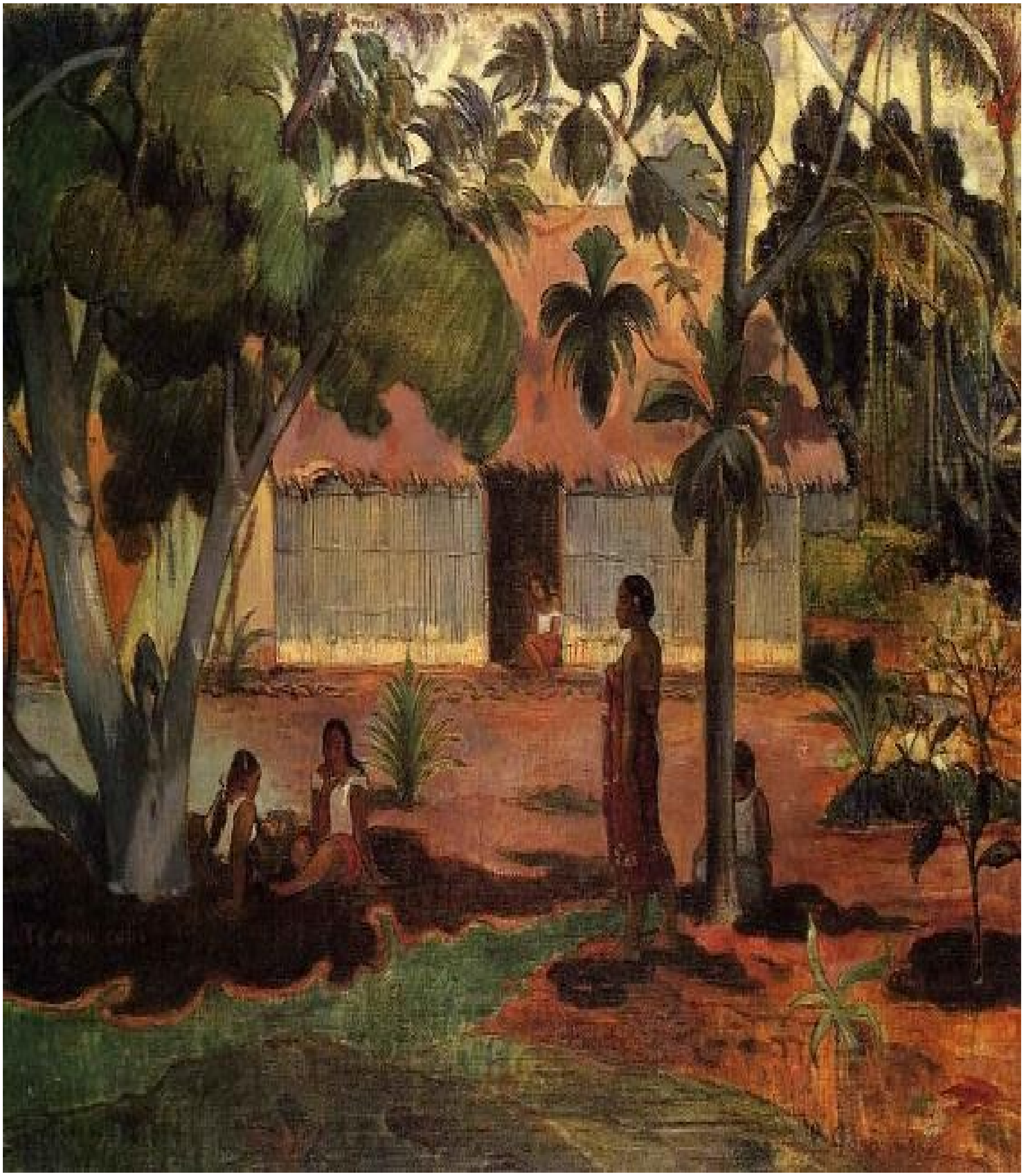
Te raau rahi

1891
Art Institute of Chicago
Oil on canvas



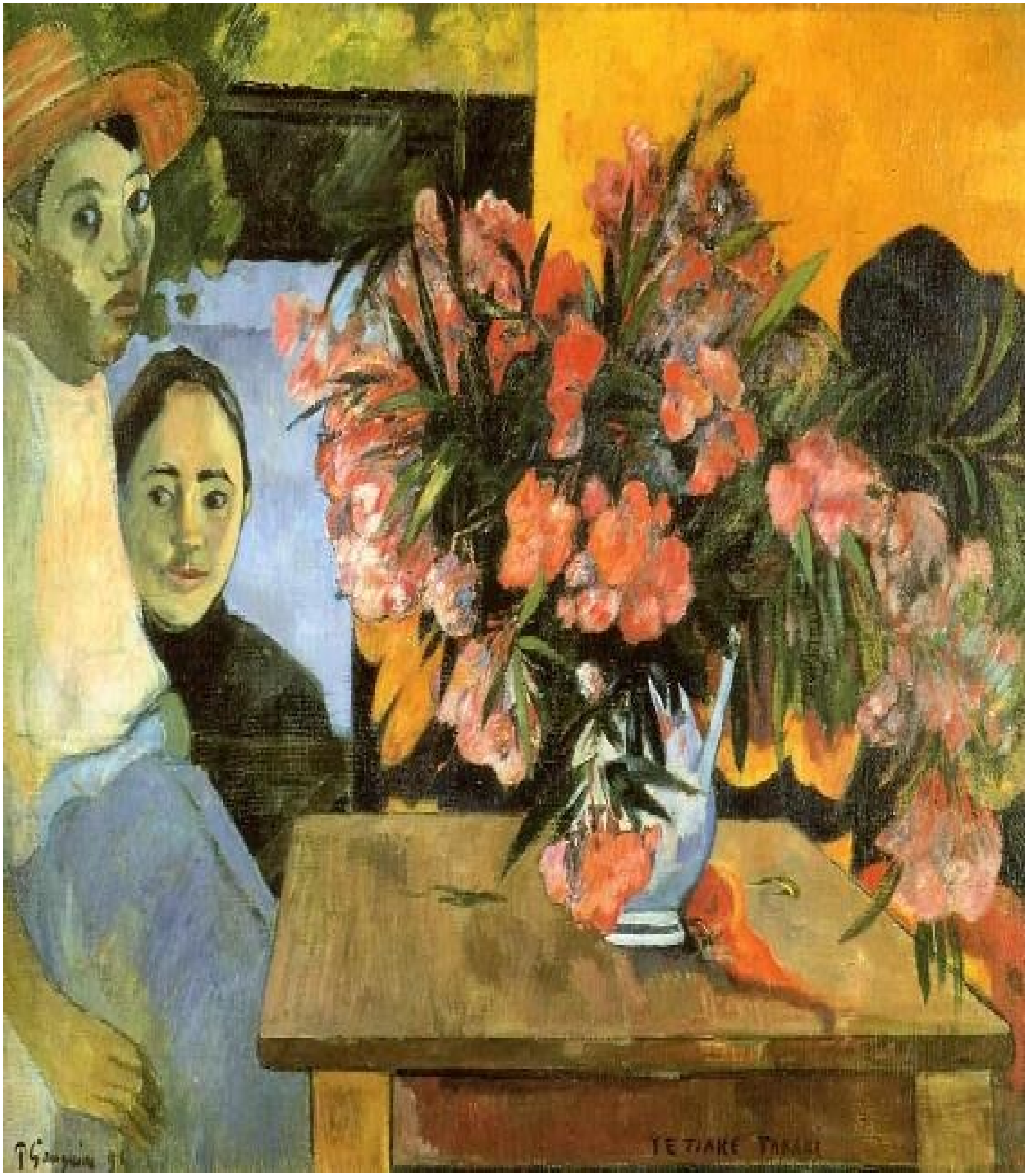
Te Ra’au Rahi

1891
Cleveland Museum of Art
Oil on canvas



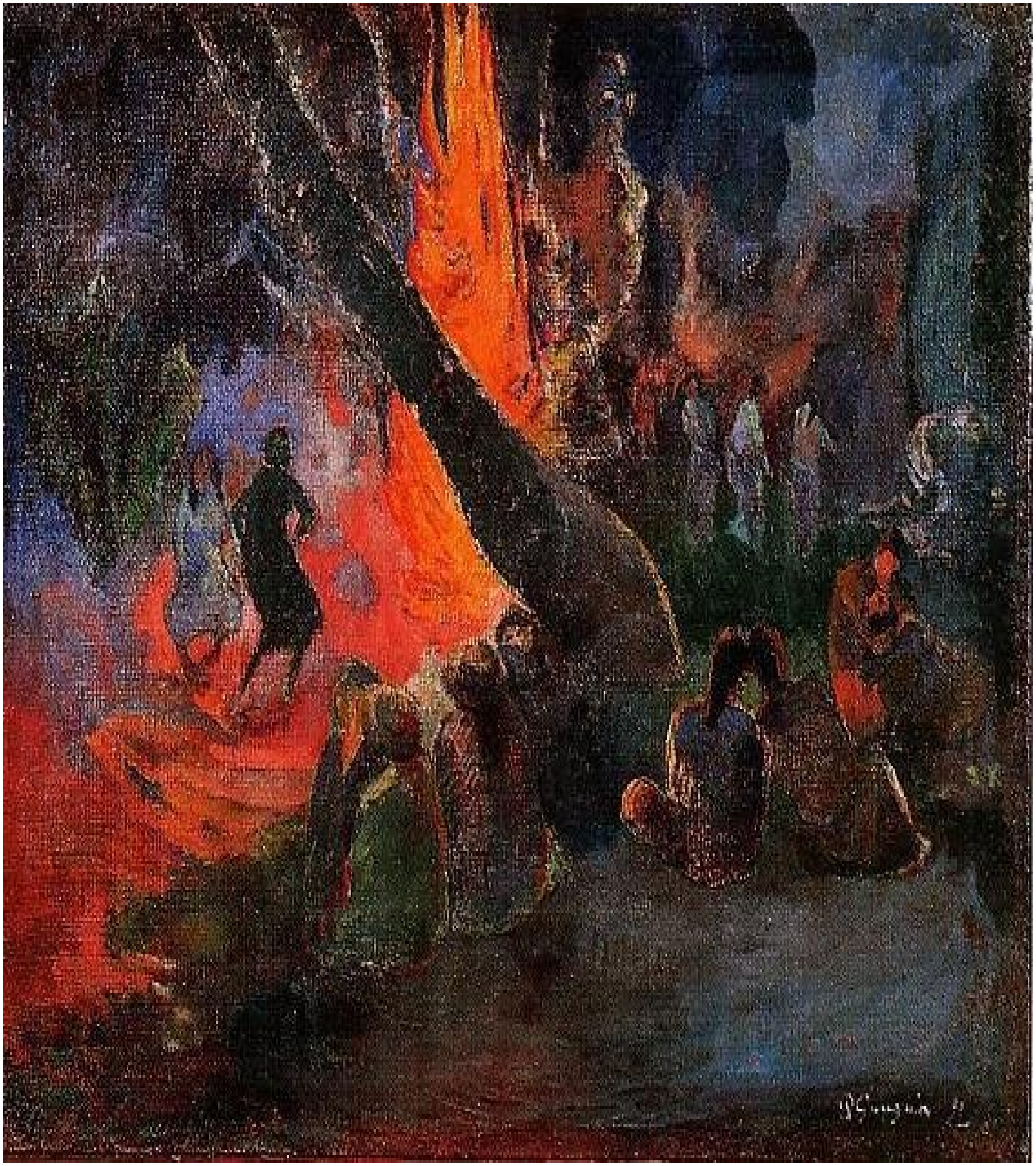
Te Tiare Arani

1891
The Pushkin State Museum of Fine Arts
Oil on canvas


P Gauguin 91
TE TIARE FARANI

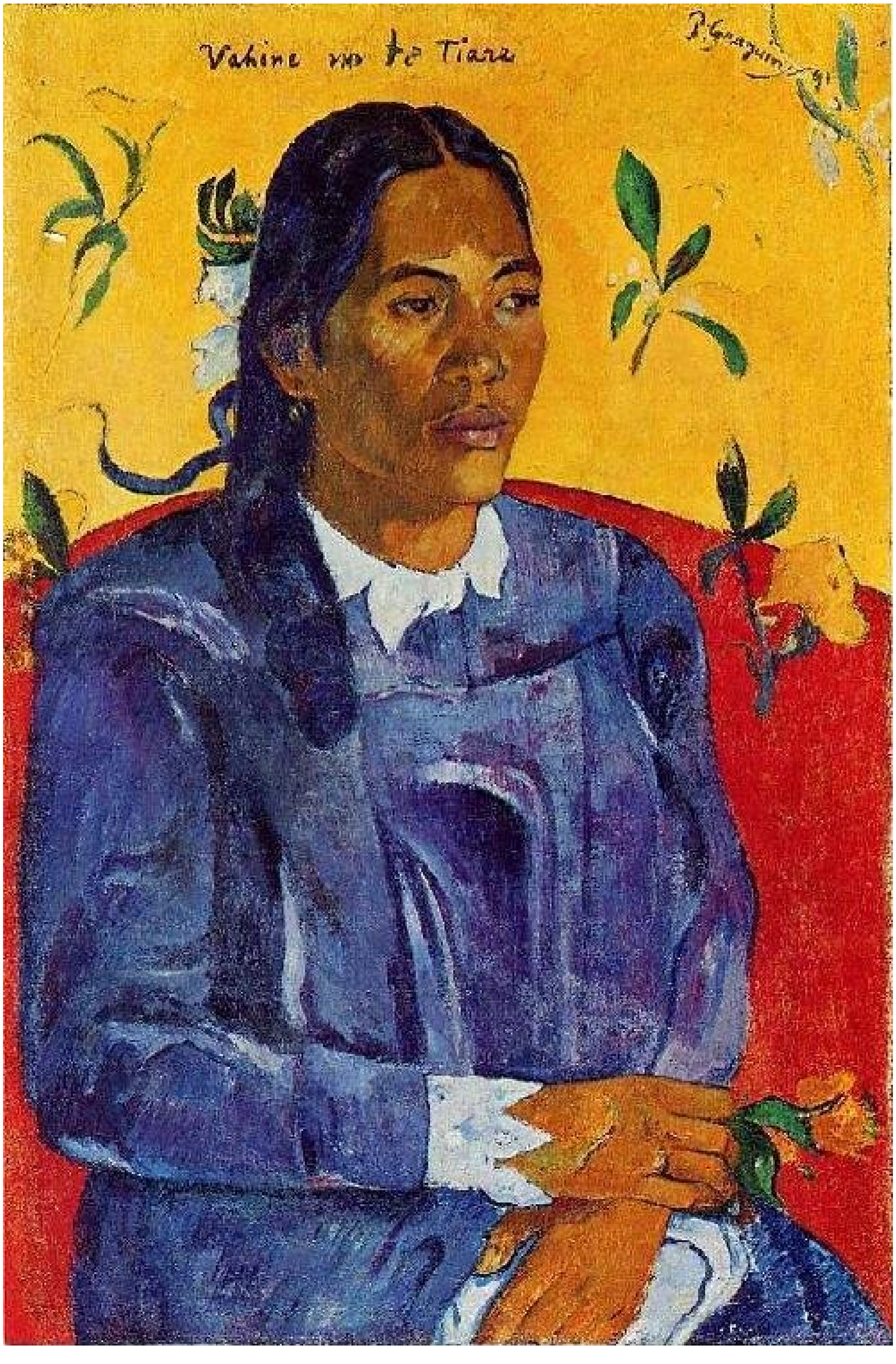
Upaupa

1891
Israel Museum
Oil on canvas



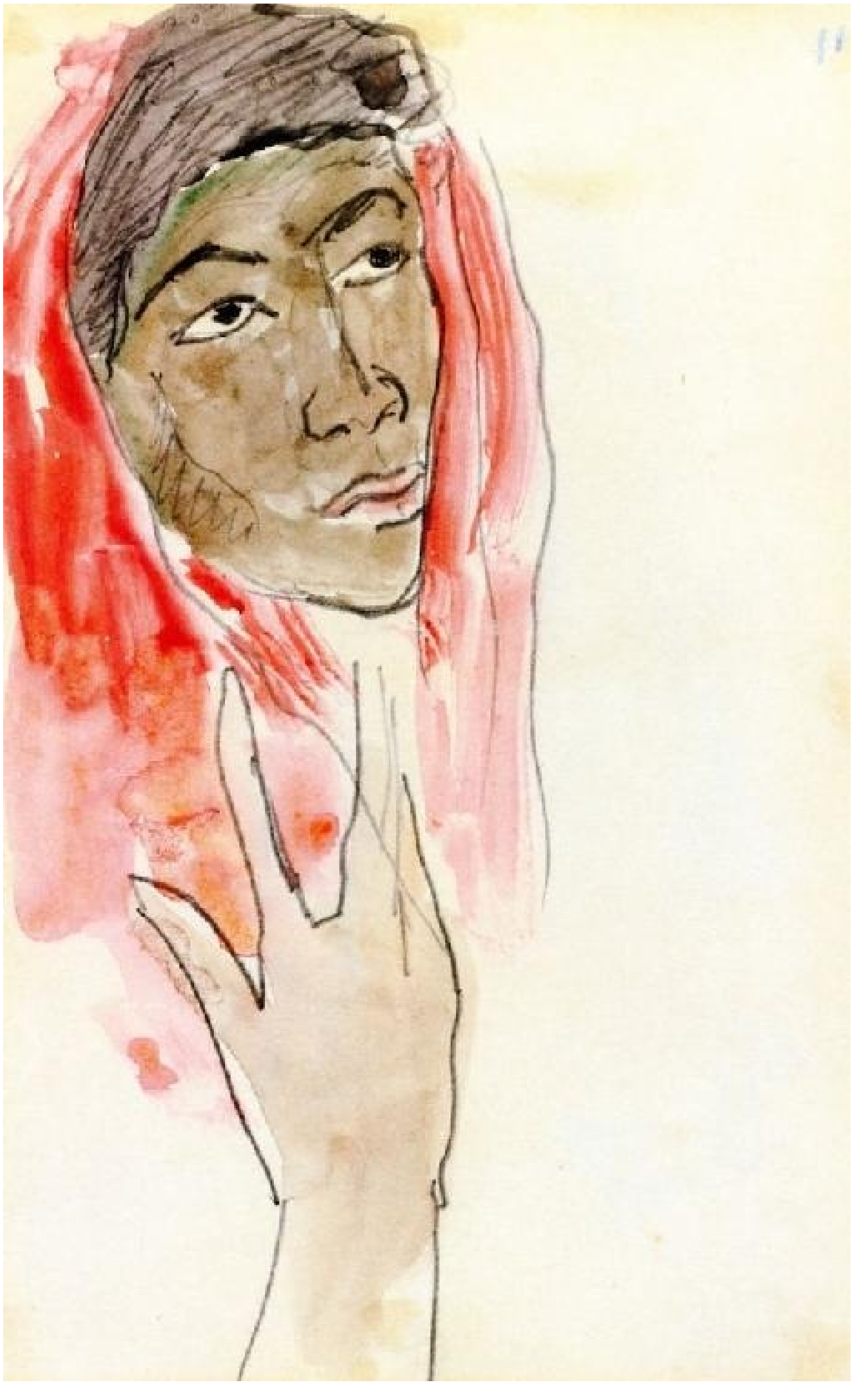
Vahine no te Tiare

1891
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas


Vahine no te Tiare
P. Gauguin 91

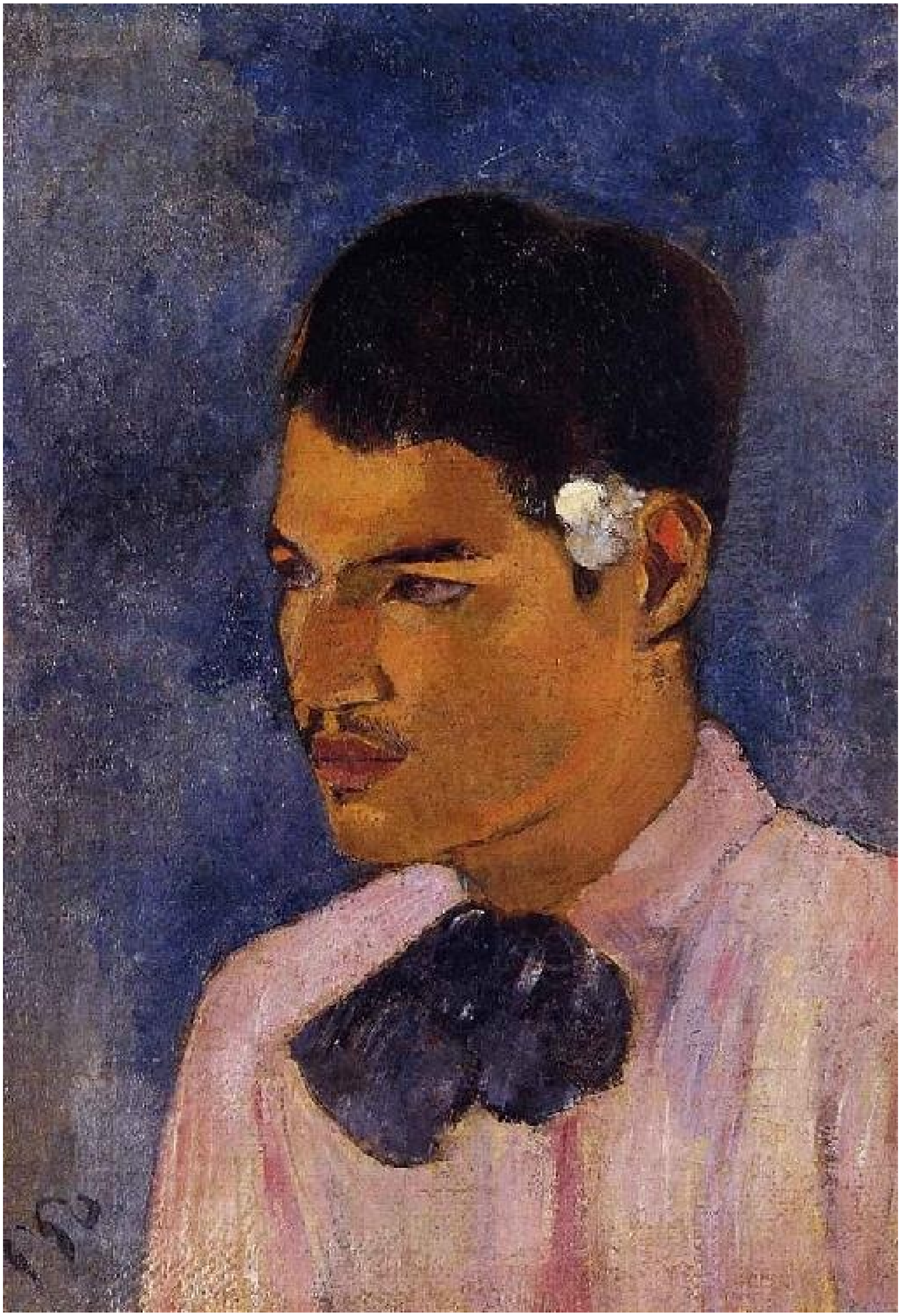
Woman’s Head

1891
Private collection
Watercolour



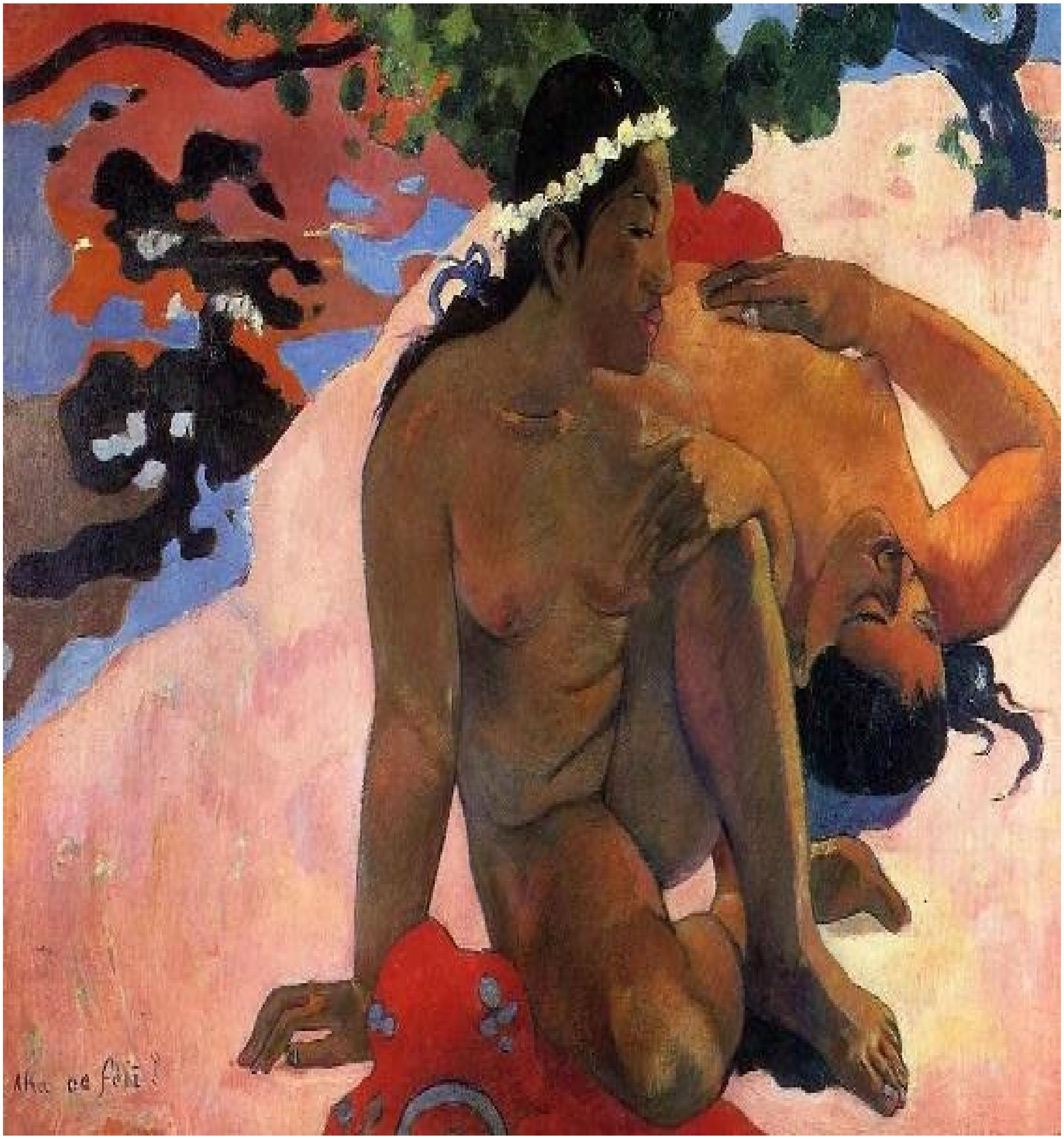
Young Man with a Flower

1891
Private collection
Oil on canvas



Aha oe Feii?

1892
The Pushkin State Museum of Fine Arts
Oil on canvas



Arearea

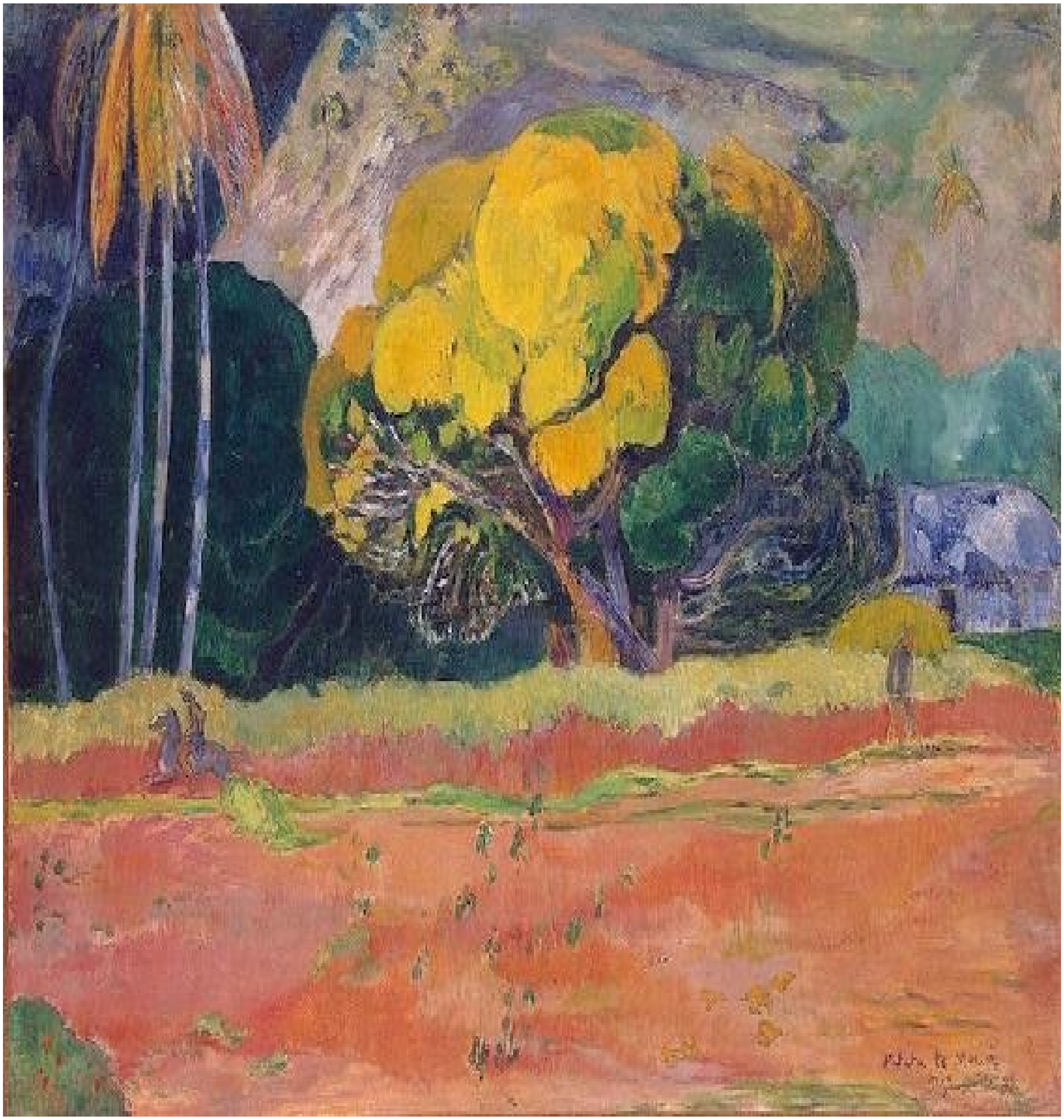
1892
Musée d’Orsay
Oil on canvas

Atiti

1891-1892
Kröller-Müller Museum
Oil on canvas

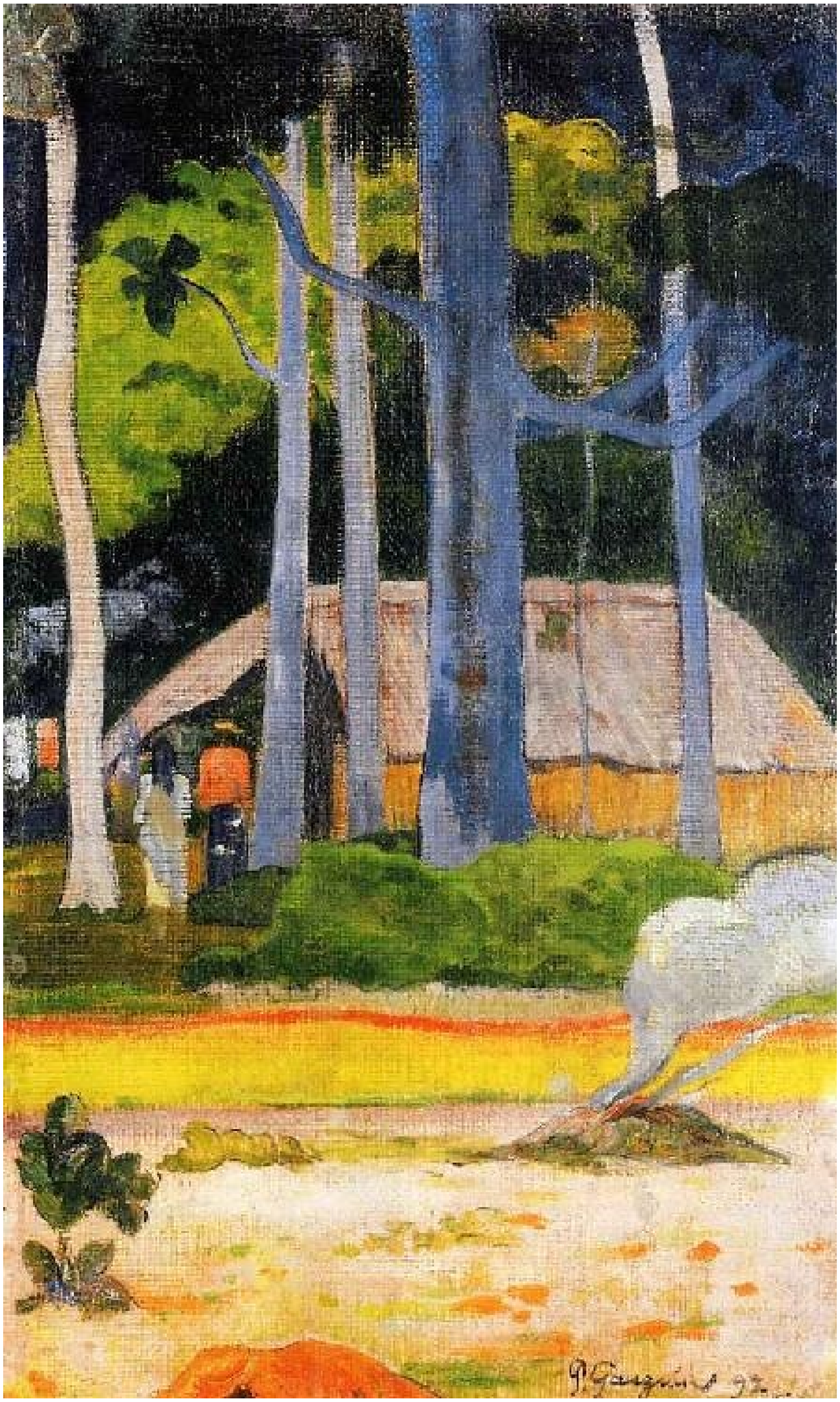
At the Foot of the Mountain

1892
The State Hermitage Museum - St Petersburg
Oil on canvas



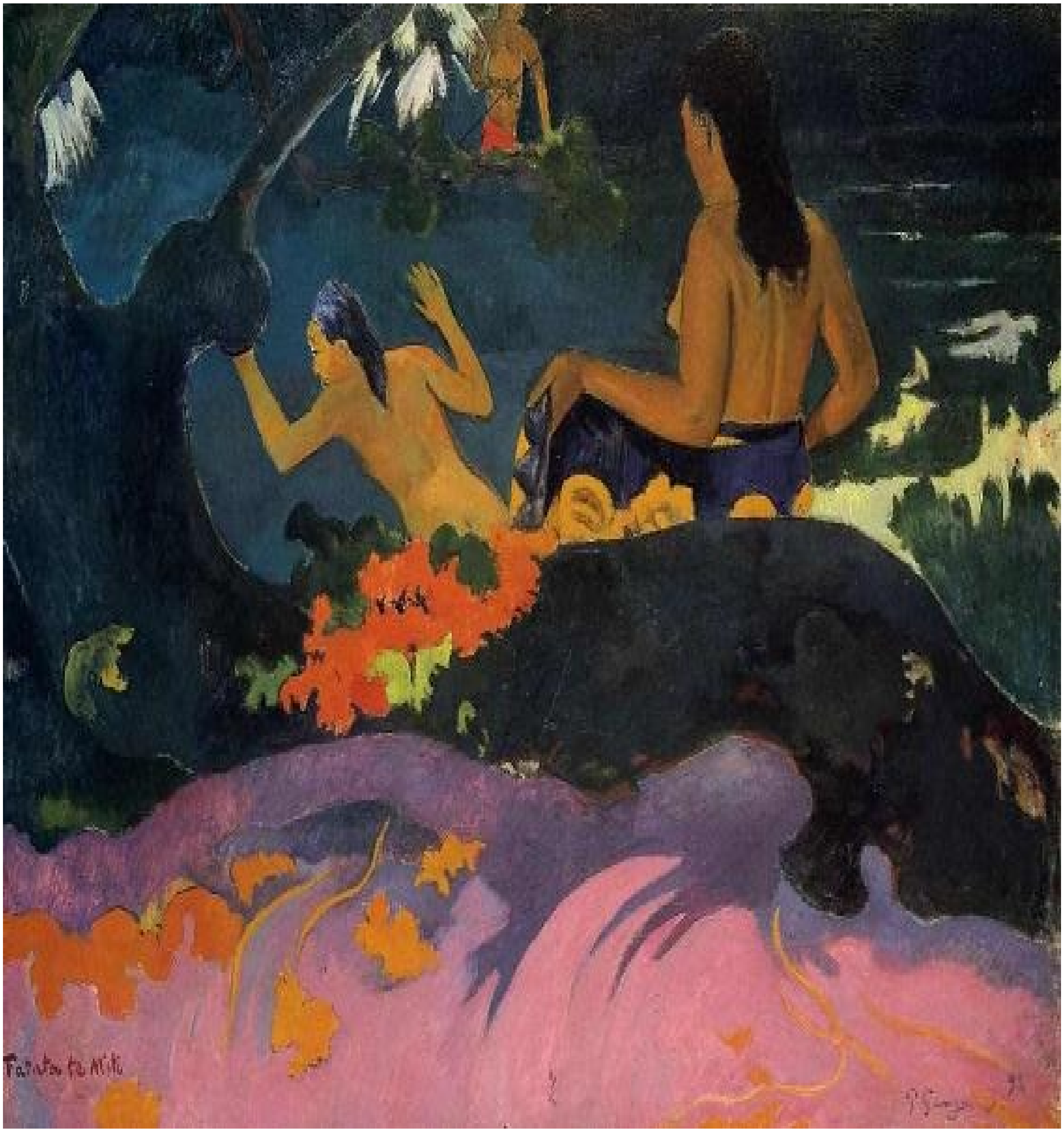
Cabin under the Trees

1892
Private collection
Oil on canvas


P Gauguin 92

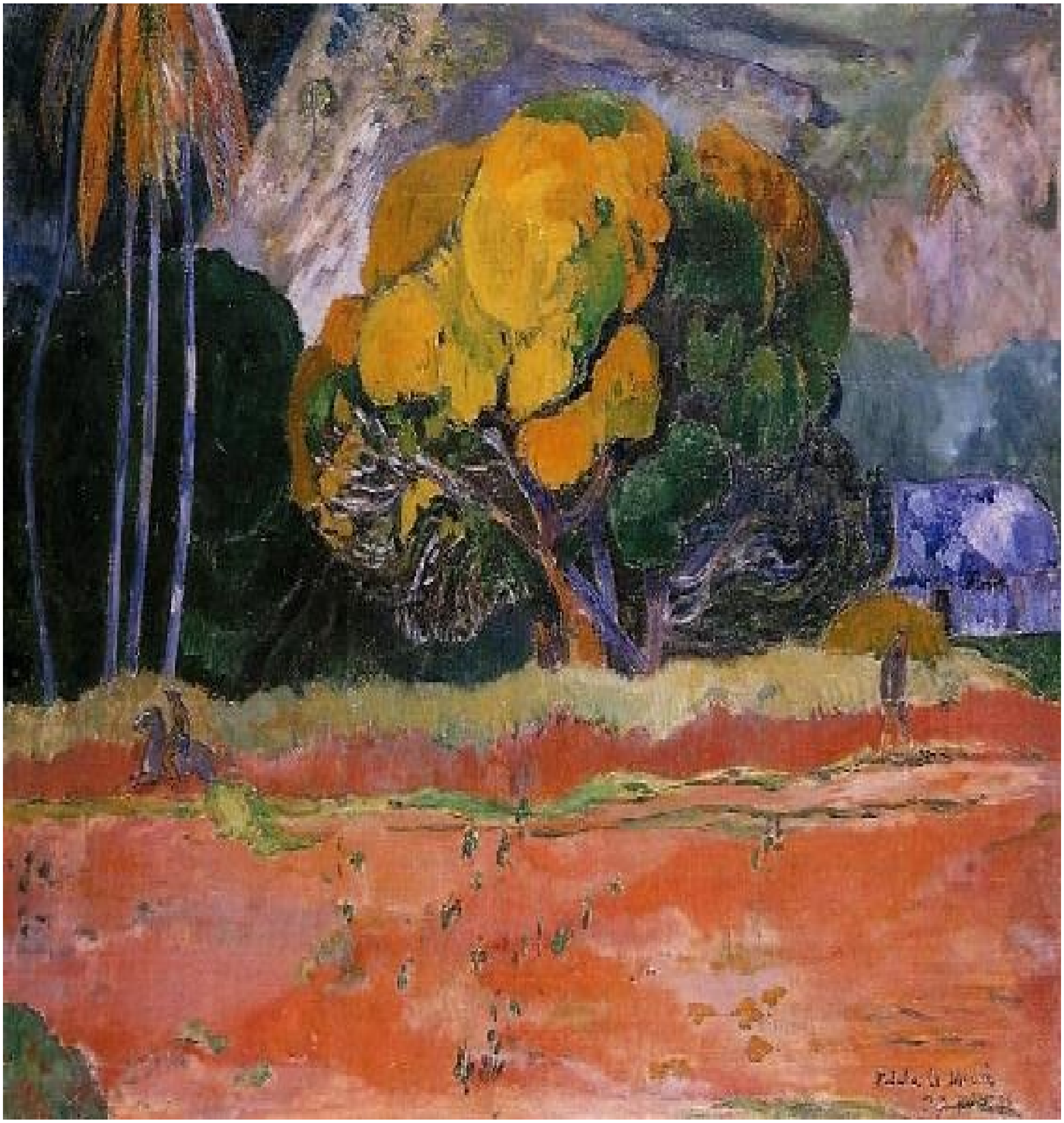
Fatata te Miti

1892
National Gallery of Art - Washington DC
Oil on canvas



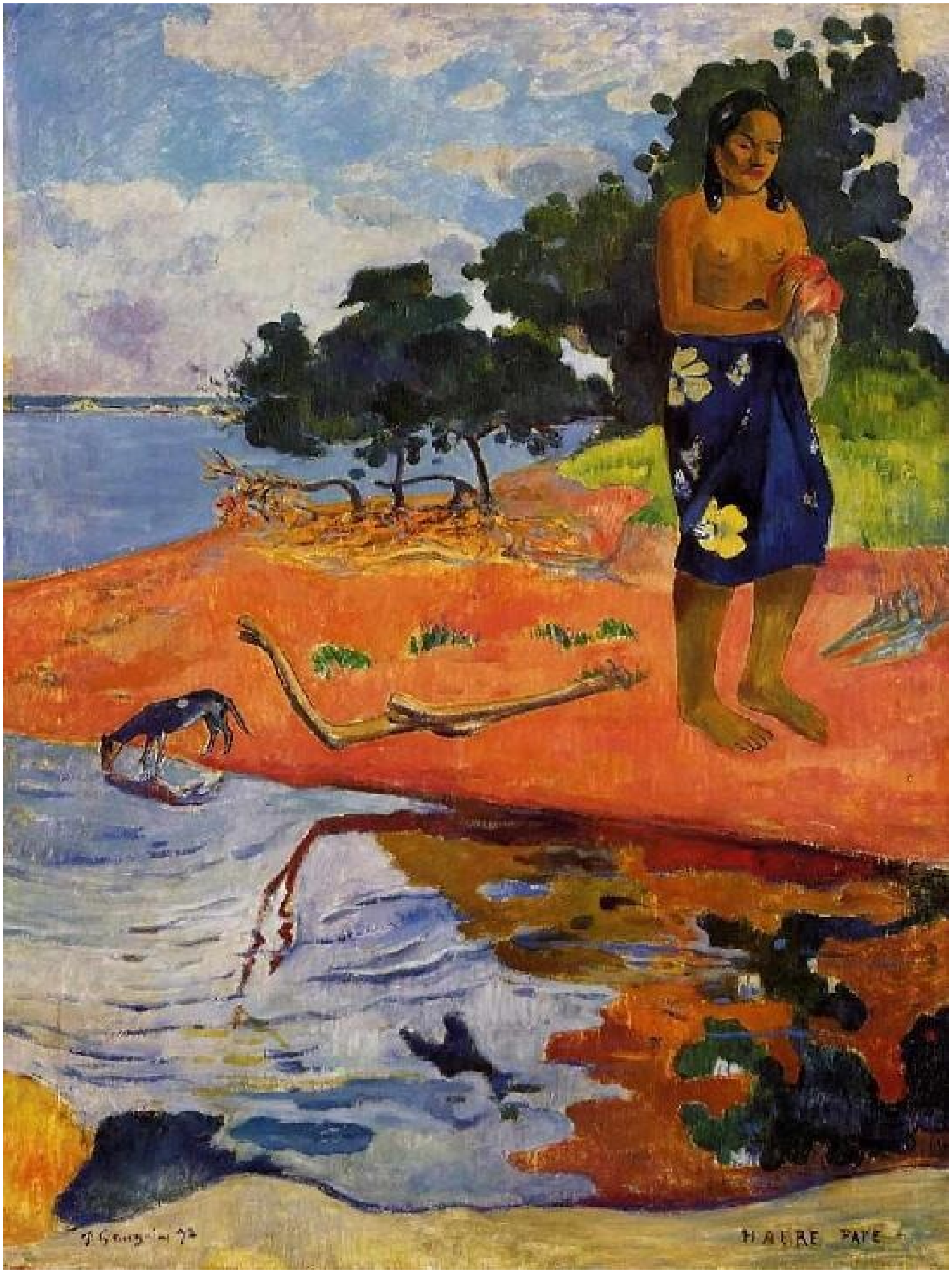
Fatata te moua

1892
The State Hermitage Museum - St Petersburg
Oil on canvas



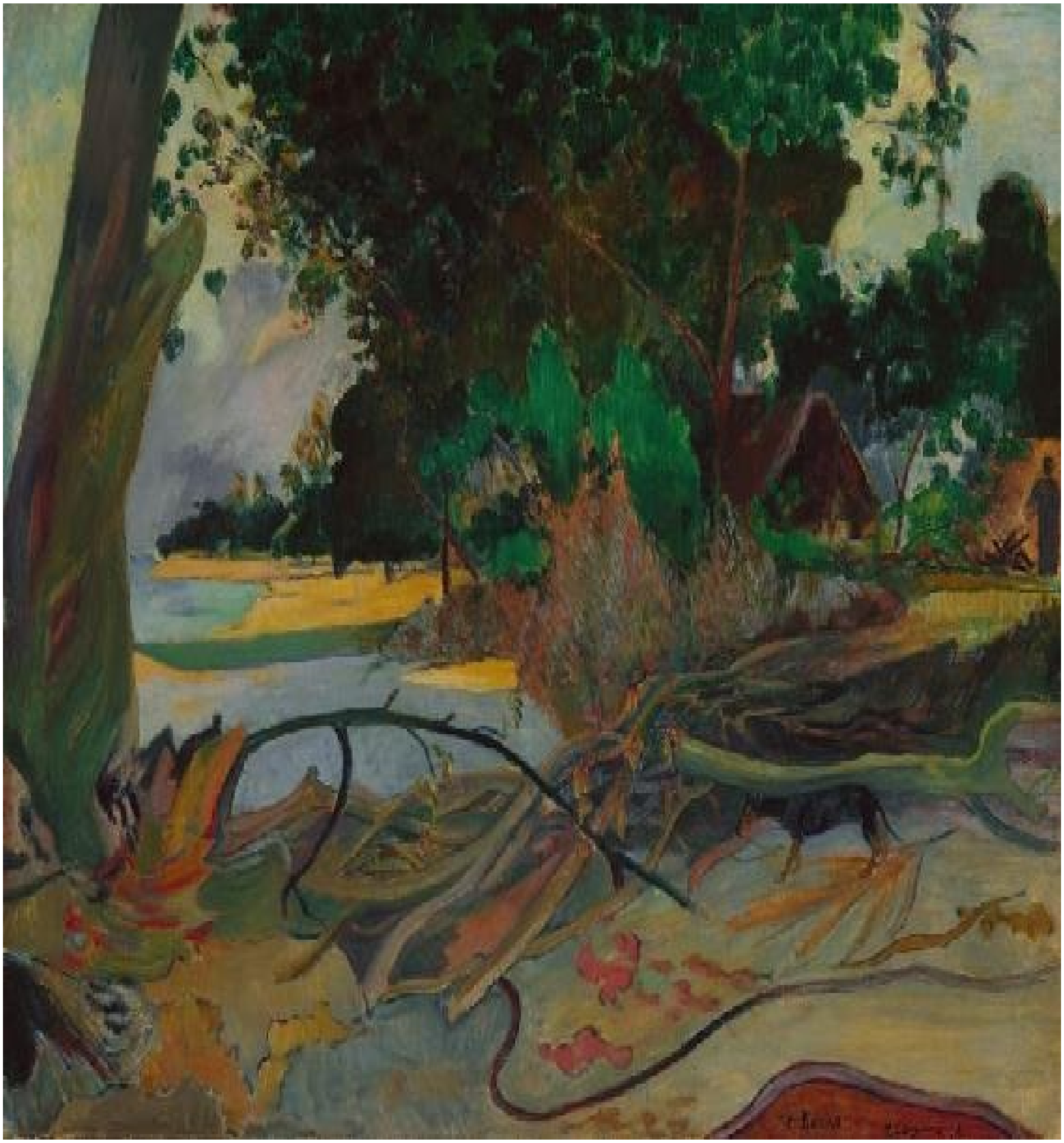
Haere Pape

1892
The Barnes Foundation
Oil on canvas


P Gauguin 92
HAERE PAPE

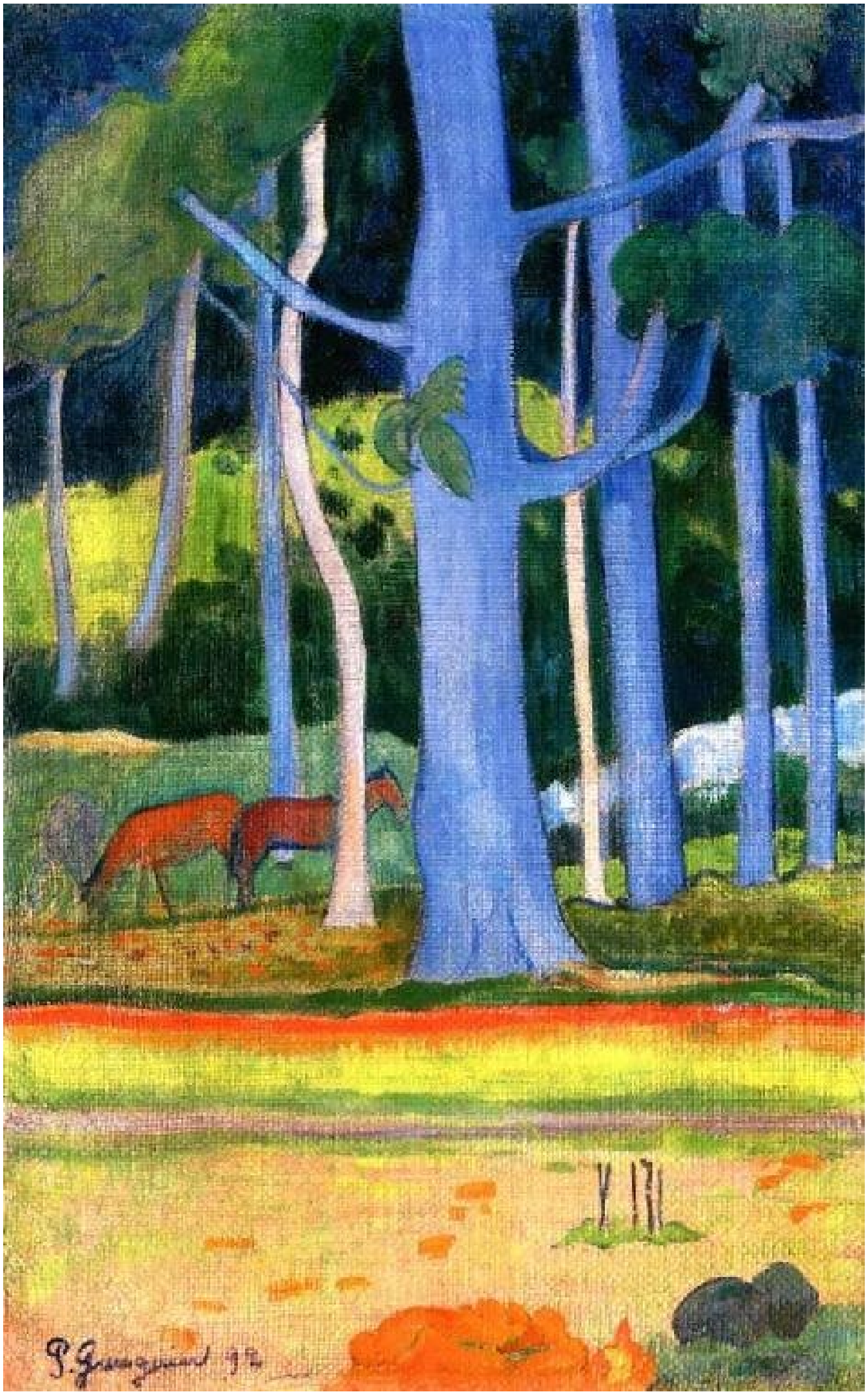
The Hibiscus Tree

1892
Art Institute of Chicago
Oil on canvas



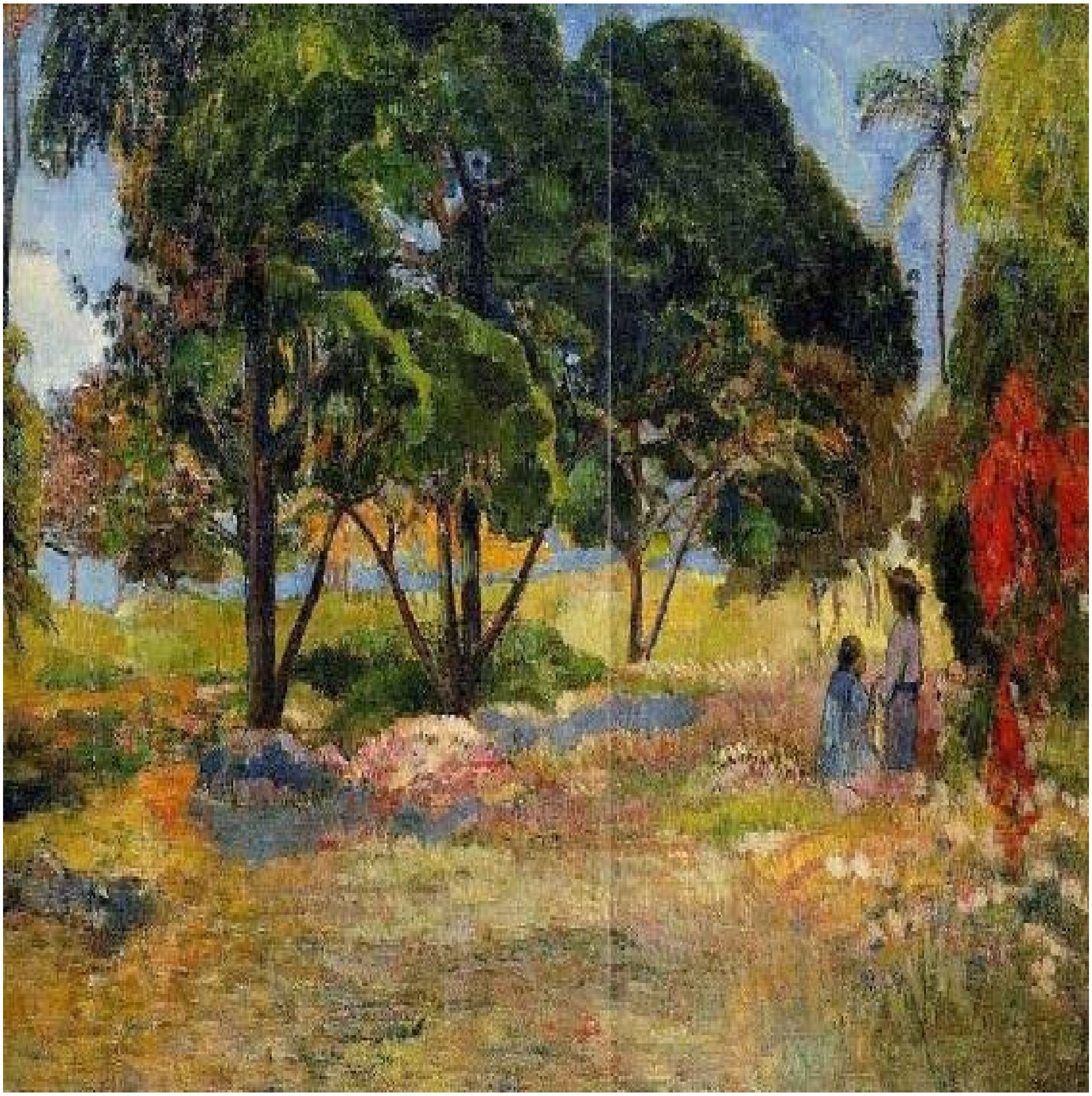
Landscape with Blue Tree Trunks

1892
Private collection
Oil on canvas


P. Gauguin 92

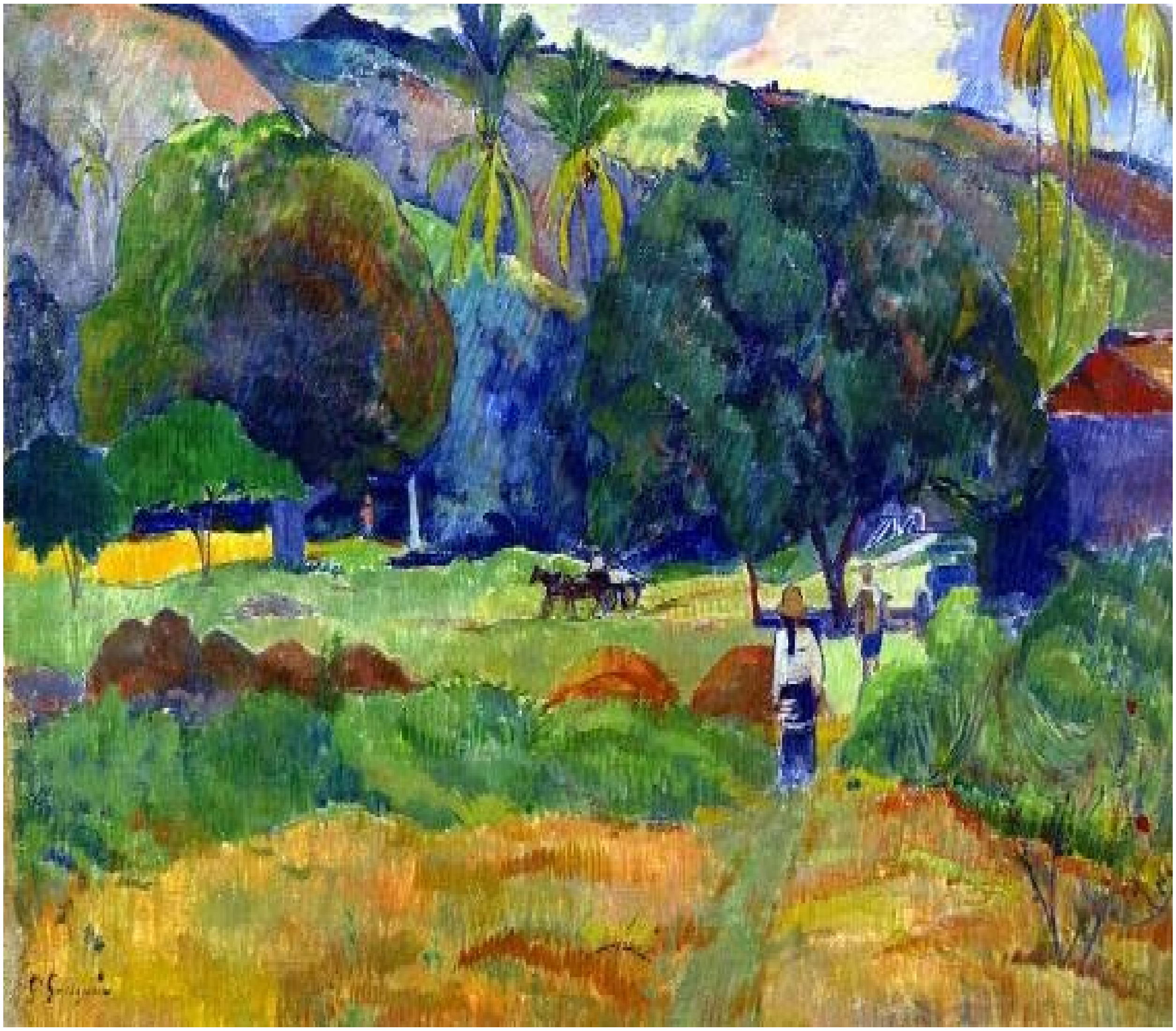
Landscape with Three Trees

1892
Private collection
Oil on canvas



The Little Valley

1891-1892
Private collection
Oil on canvas



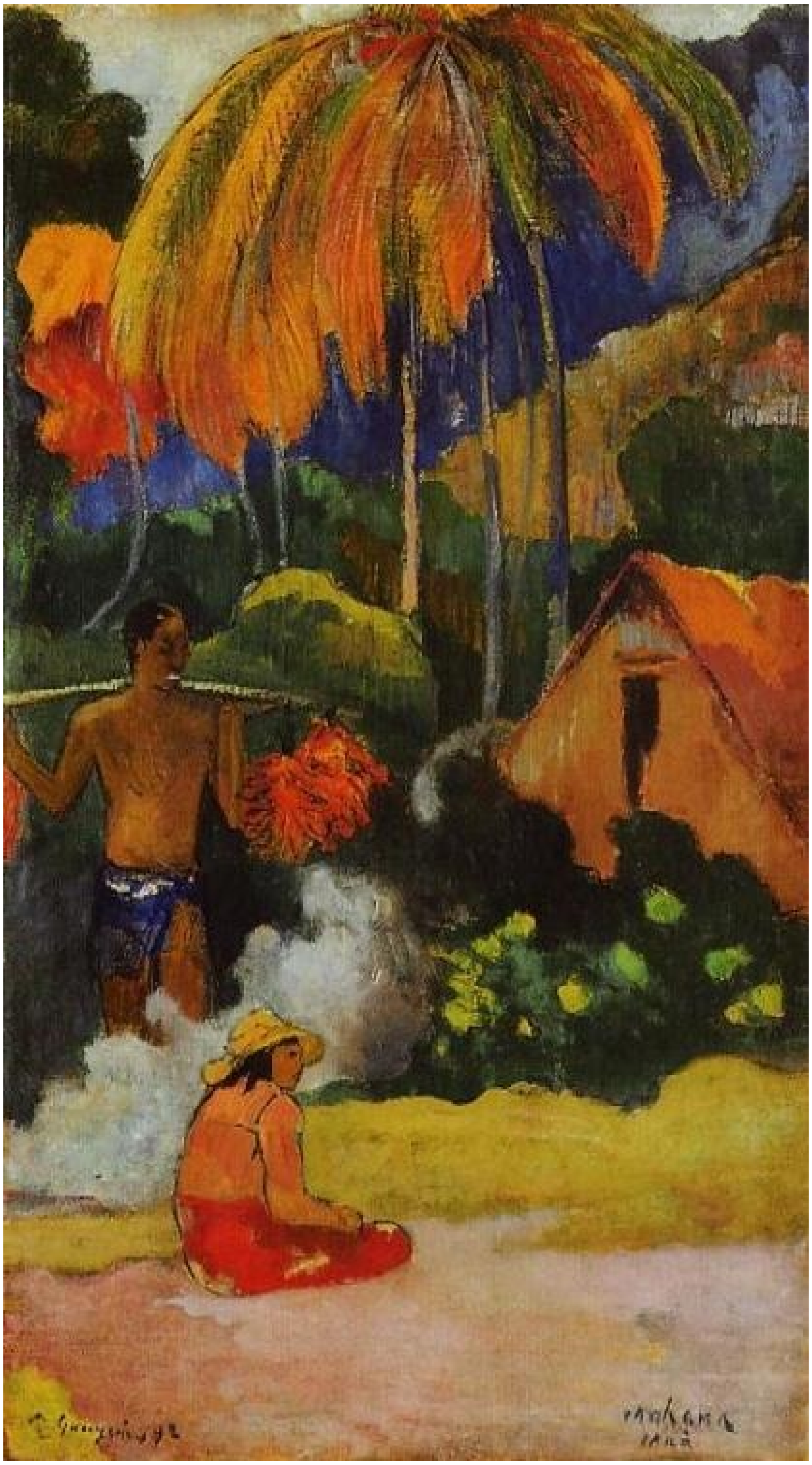
Mahana maa, I

1892
Cincinnati Art Museum
Oil on canvas

P Gauguin 92

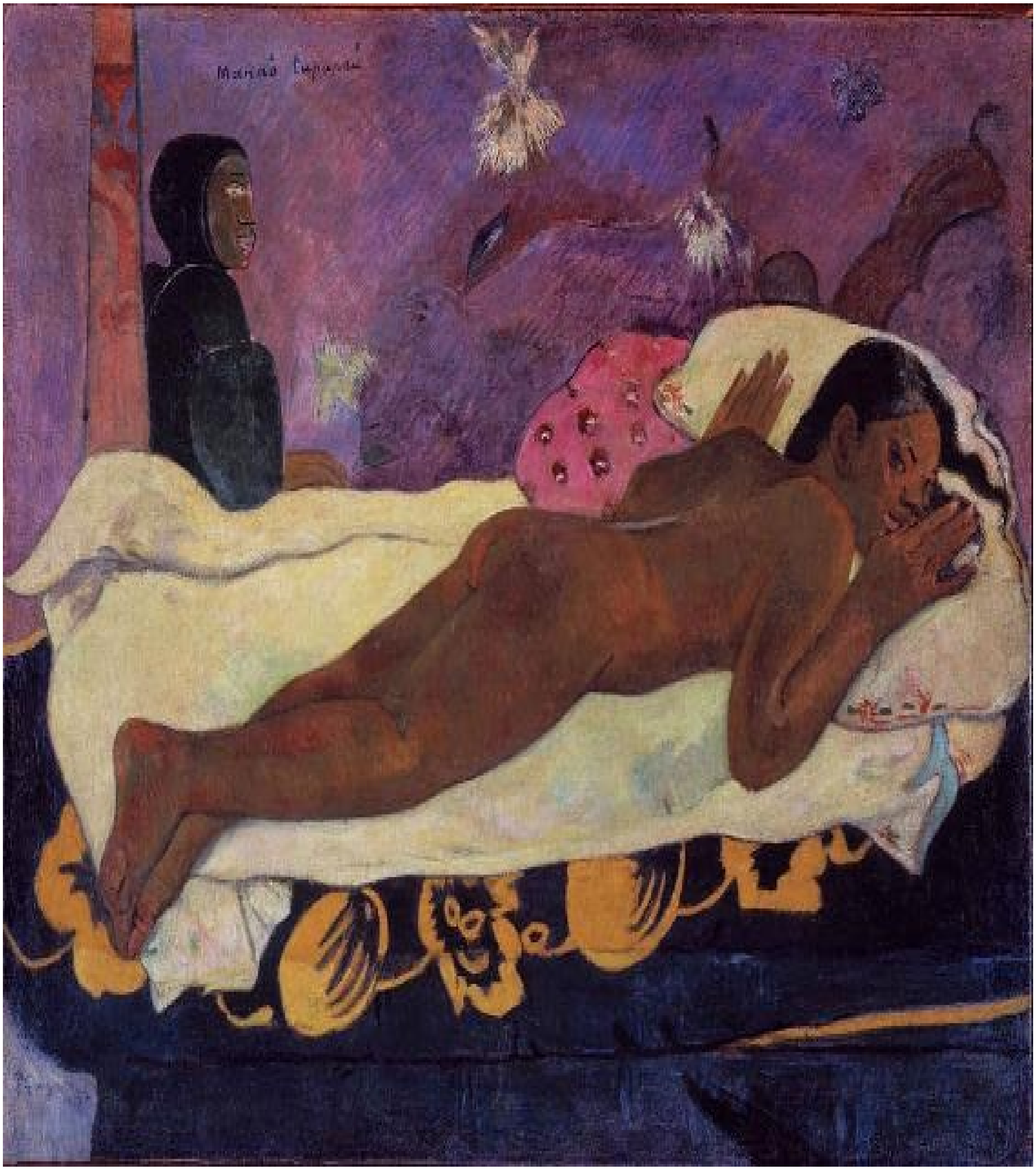
Mahana maa, II

1892
Suomen Kansallisgalleria
Oil on canvas


P. Gauguin 92
mahana
maa

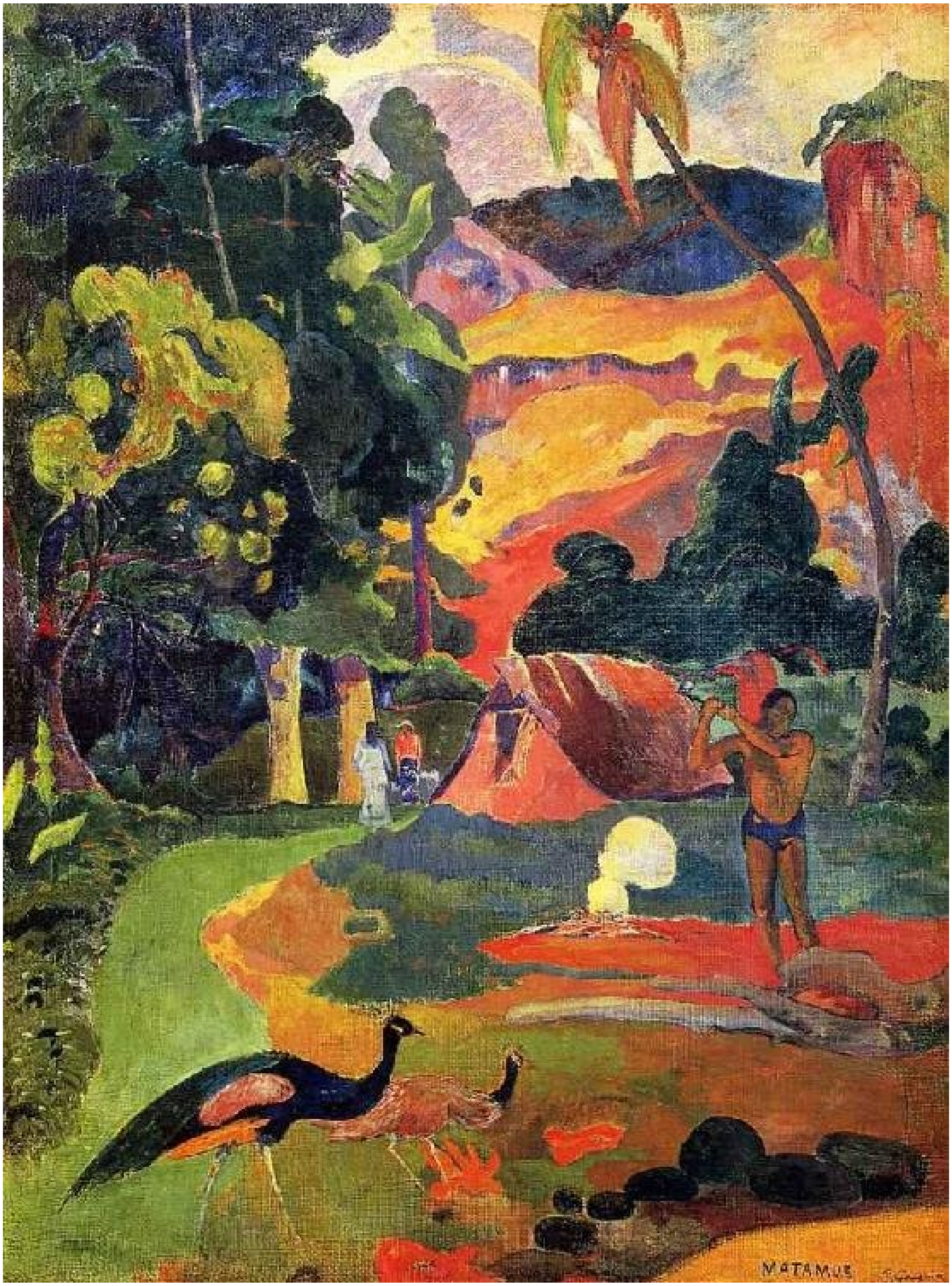
Manao Tupapau

1892
Albright-Knox Art Gallery
Painting



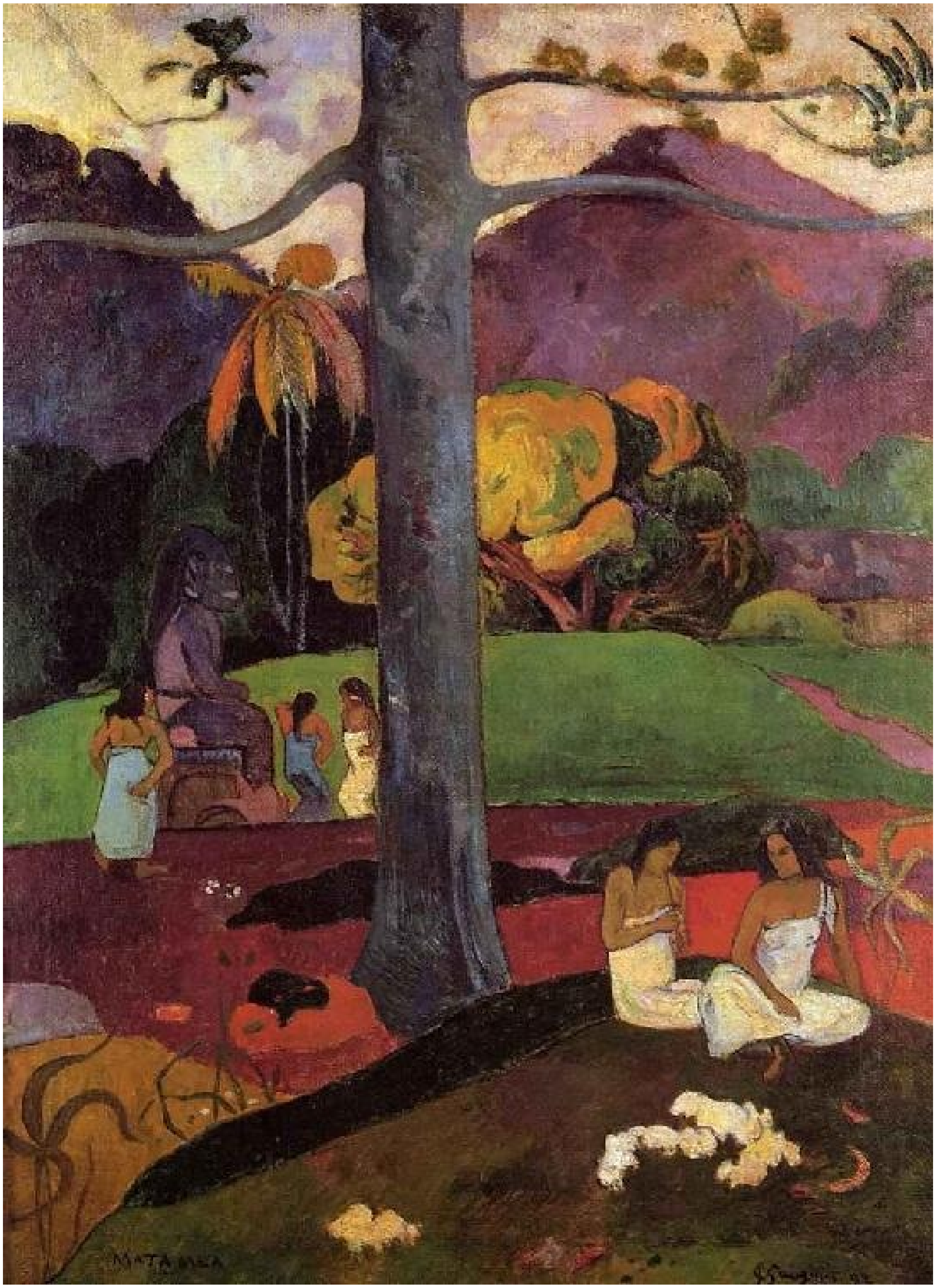
Matamoe

1892
The Pushkin State Museum of Fine Arts
Oil on canvas


MATAMOE

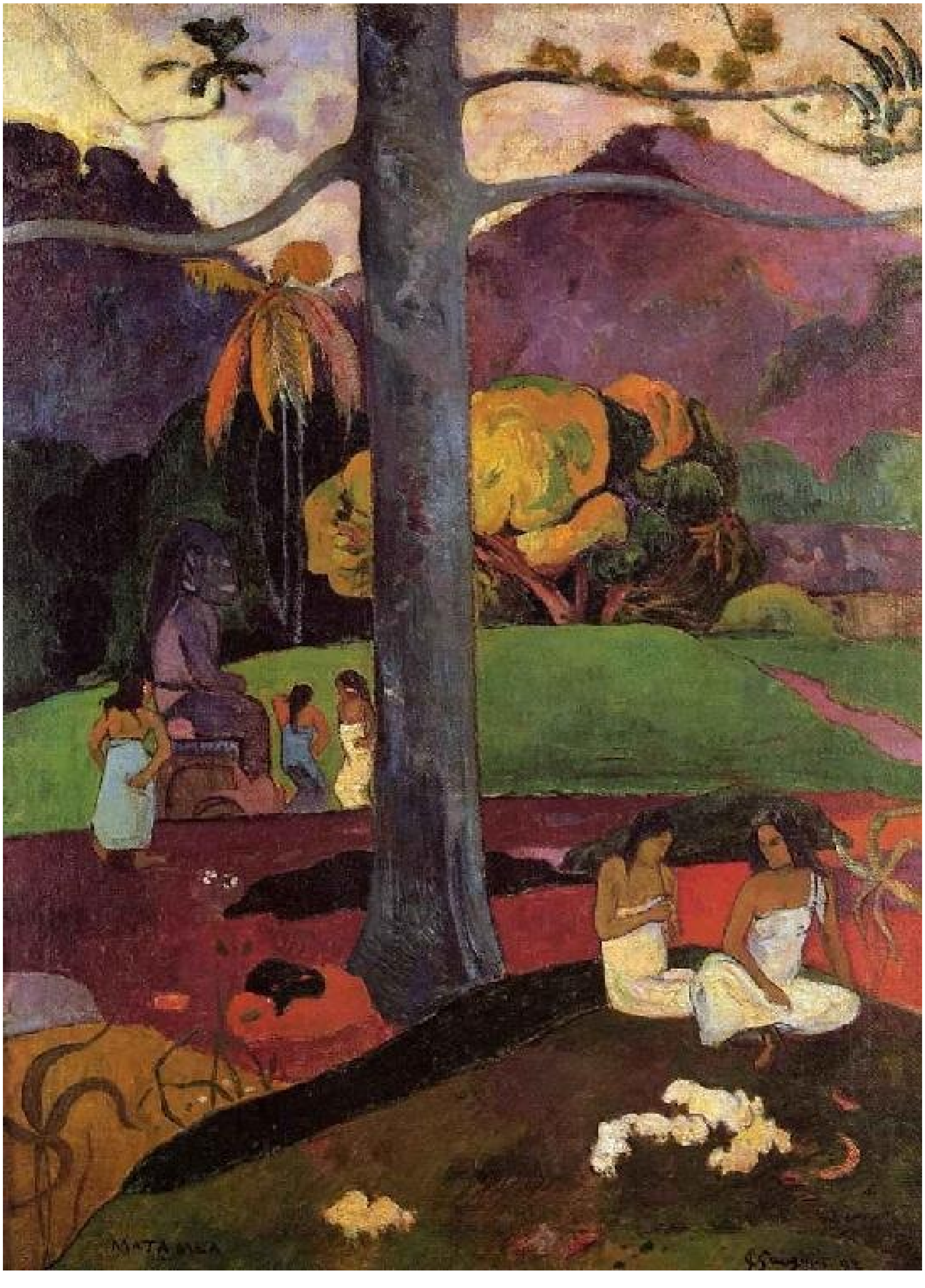
Mata Mua

1892
National Gallery of Art - Washington DC
Oil on canvas


MATA MUA
P Gauguin 92

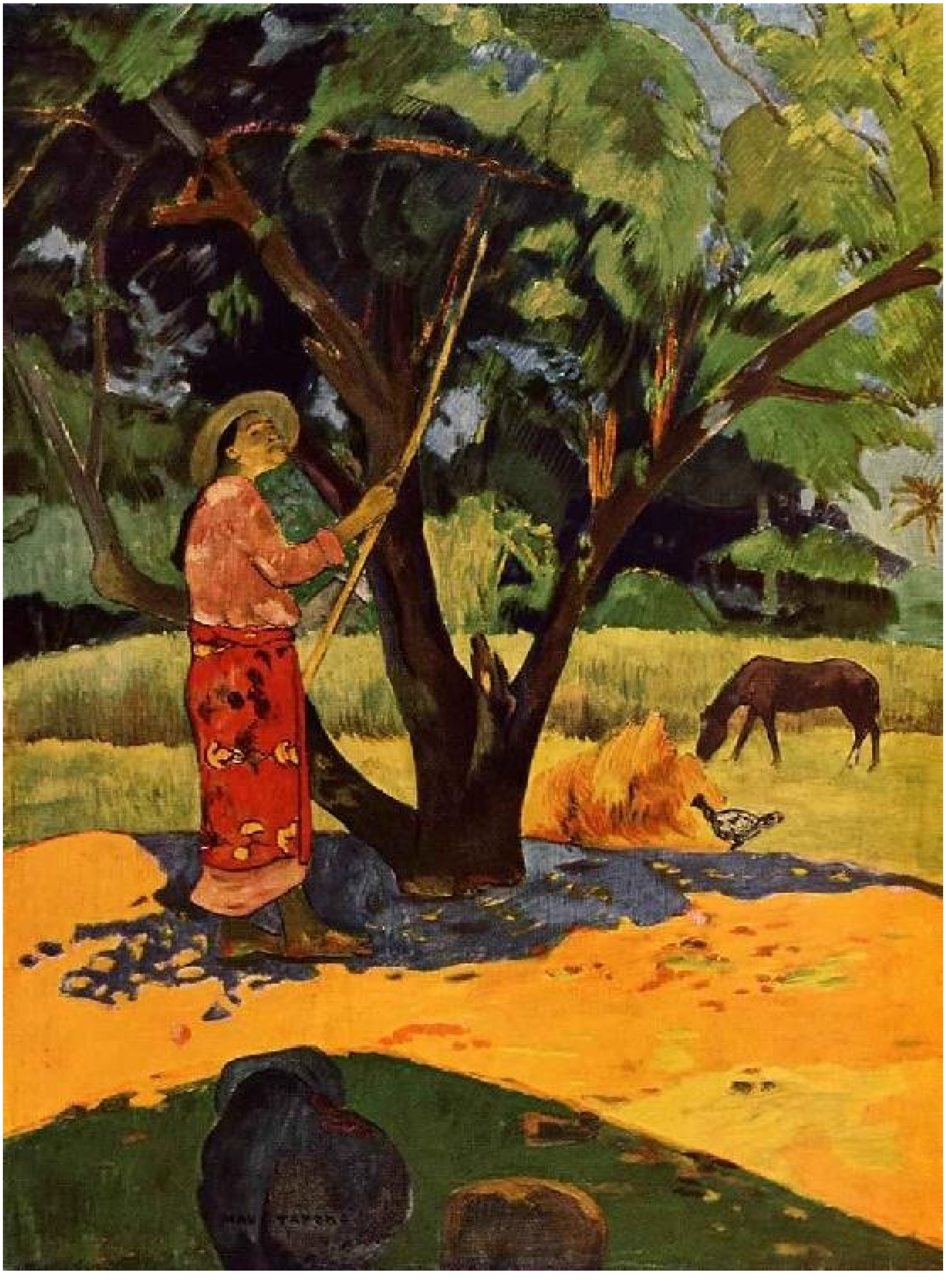
Mata Mua

1892
Museo Thyssen-Bornemisza
Oil on canvas


MATA MUA

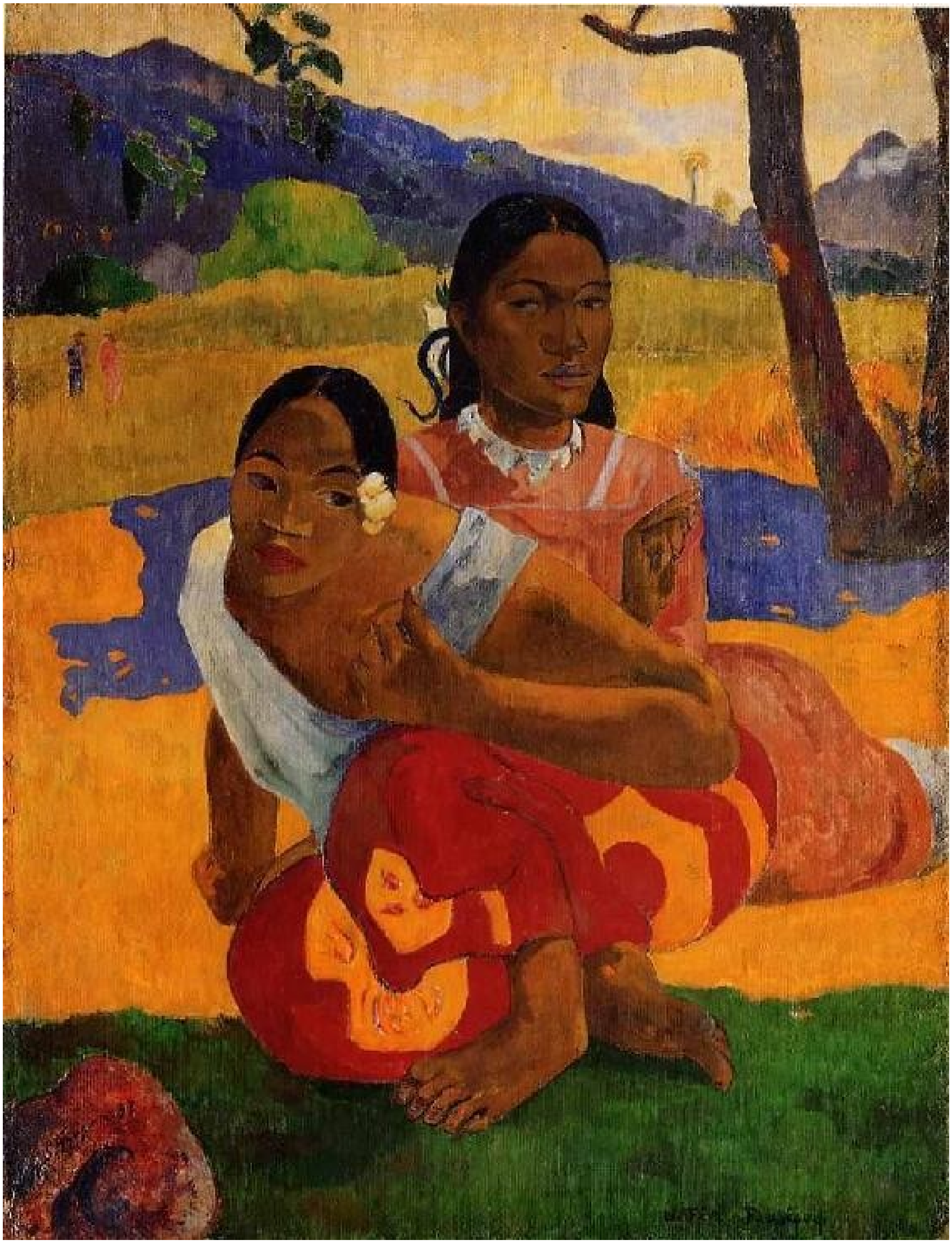
Meu Taporo

1892
Private collection
Oil on canvas


MAU TAPORO

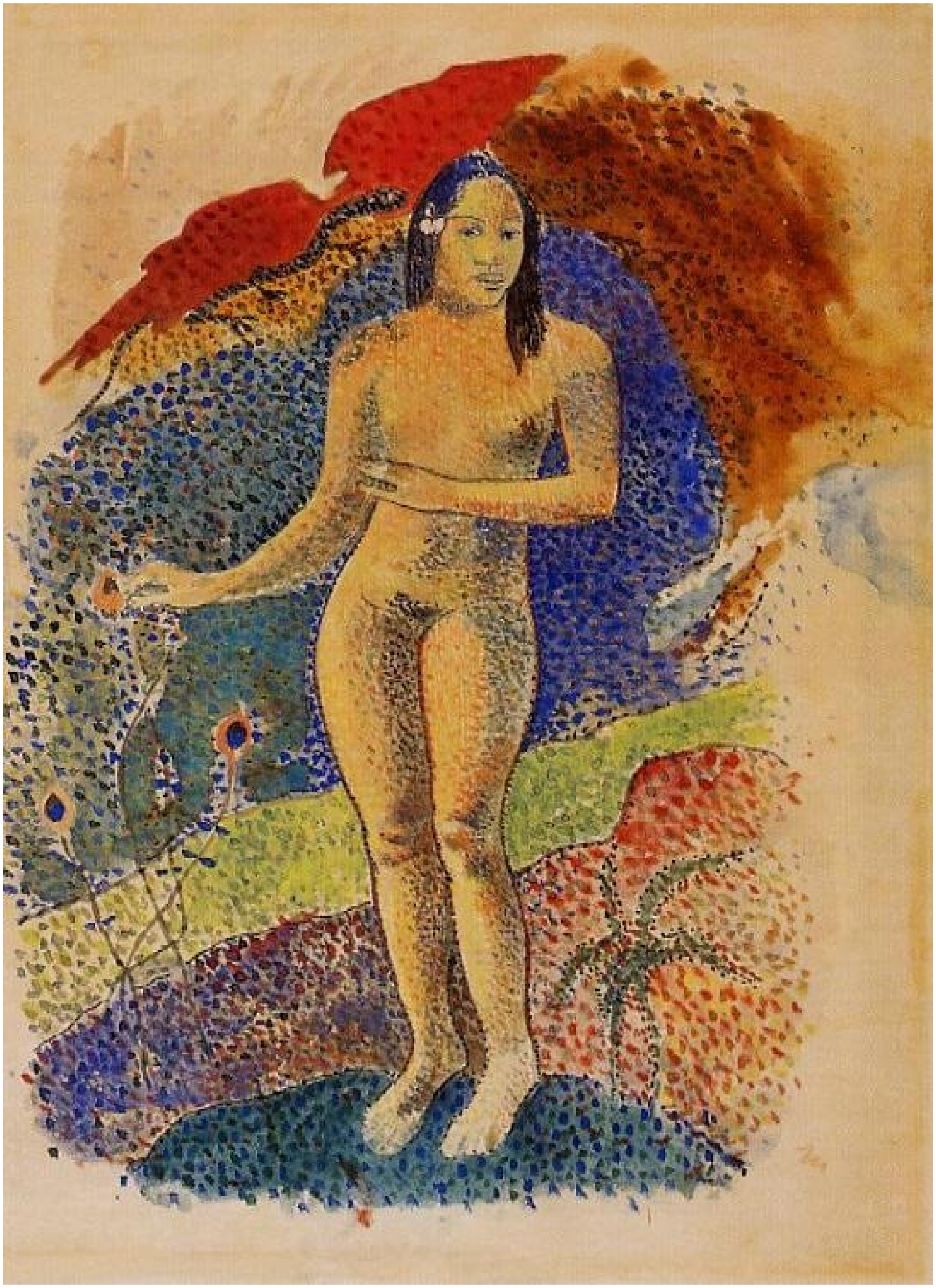
Nafea Faa Ipoipo (When will You Marry?)

1892
Private collection
Oil on canvas



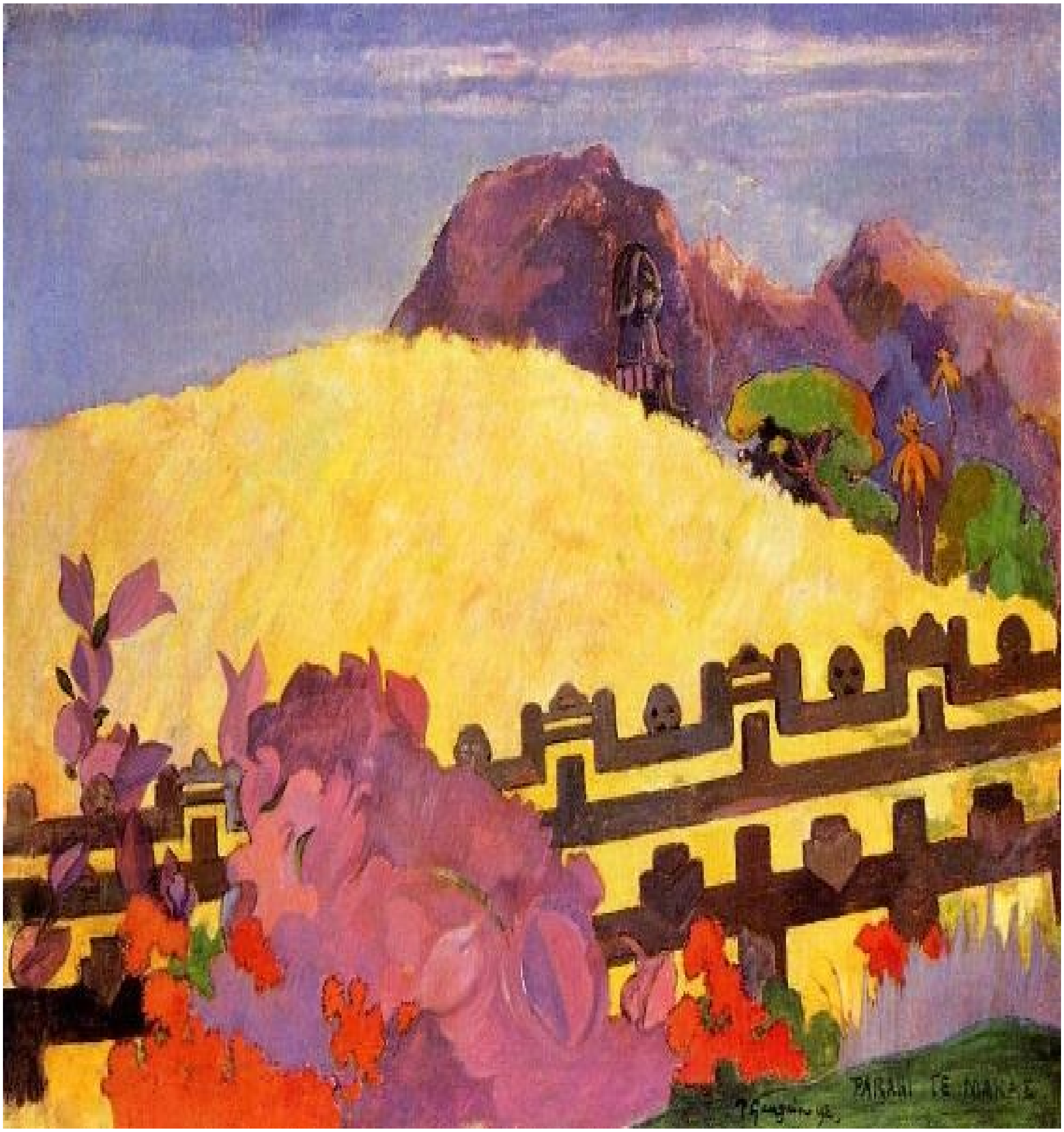
Nave nave feuna, L’Eve Tahitienne

1892
Musée de Grenoble
Watercolour



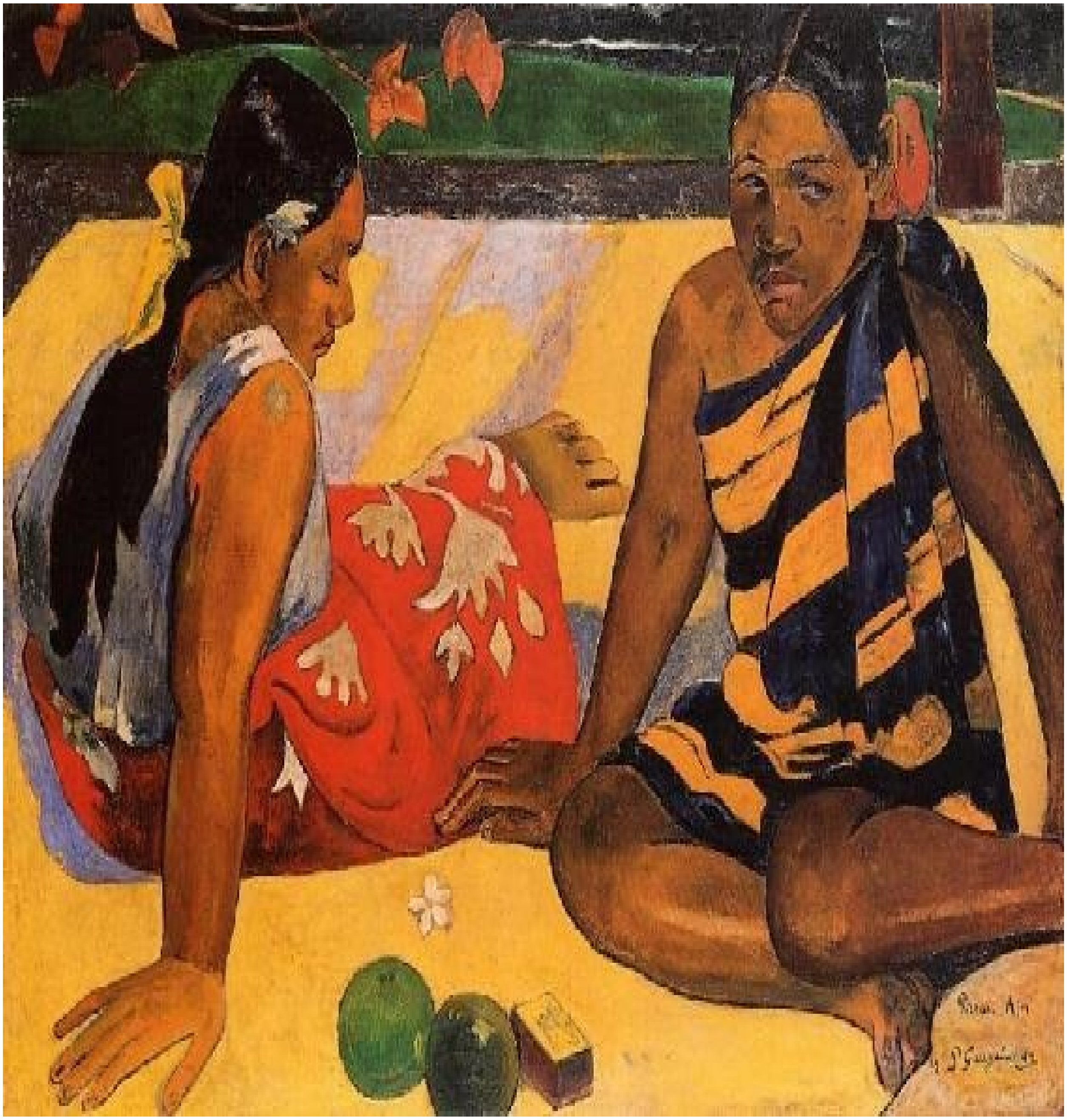
Parahi te Marae

1892
Philadelphia Museum of Art
Oil on canvas



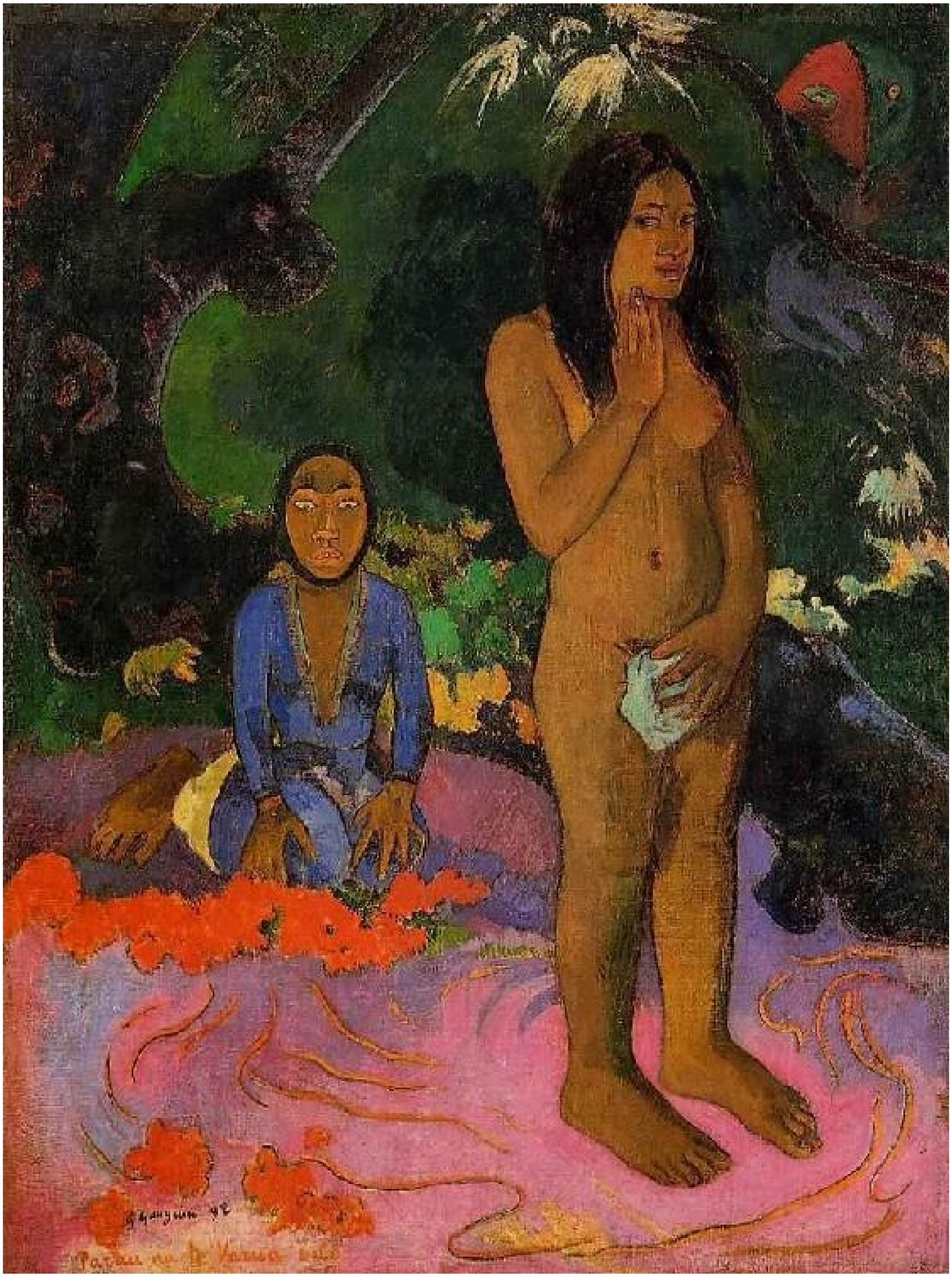
Parau api

1892
Galerie Neue Meister - Staatliche Kunstsammlungen Dresden
Oil on canvas



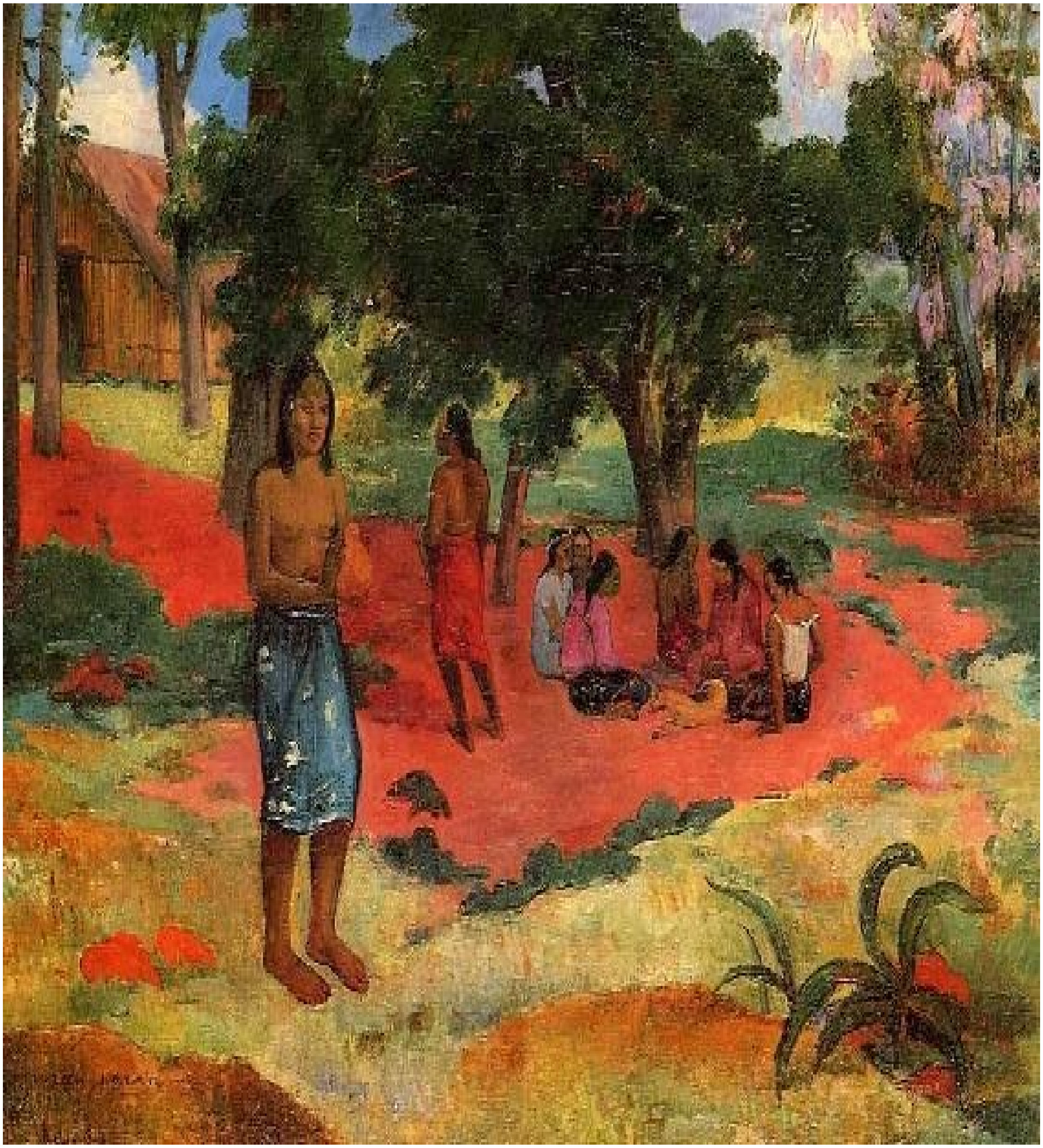
Parau na te varua ino

1892
National Gallery of Art - Washington DC
Oil on canvas


P Gauguin 92
Parau na te Varua ino

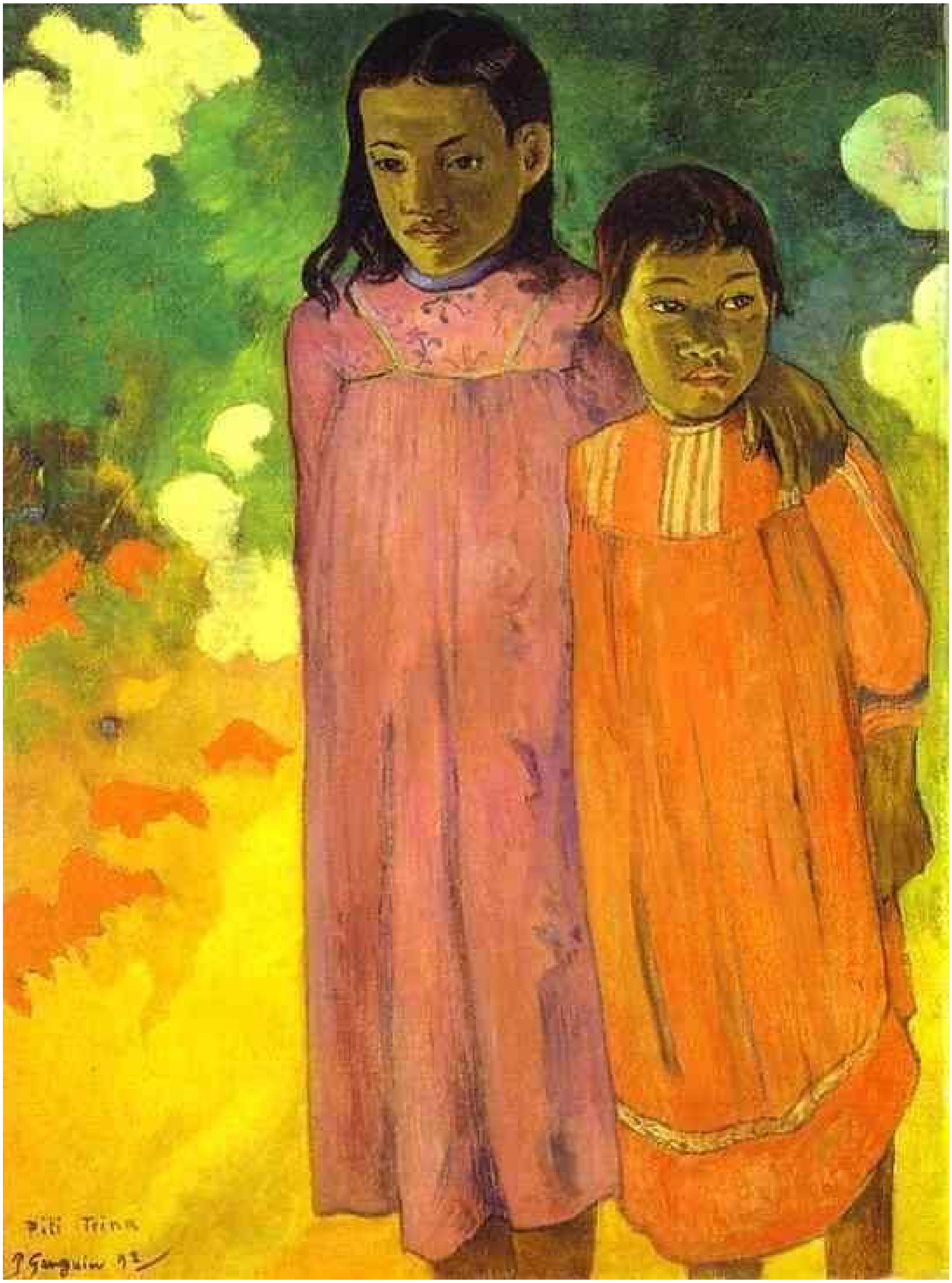
Paru Paru

1892
Yale University Art Gallery
Oil on canvas



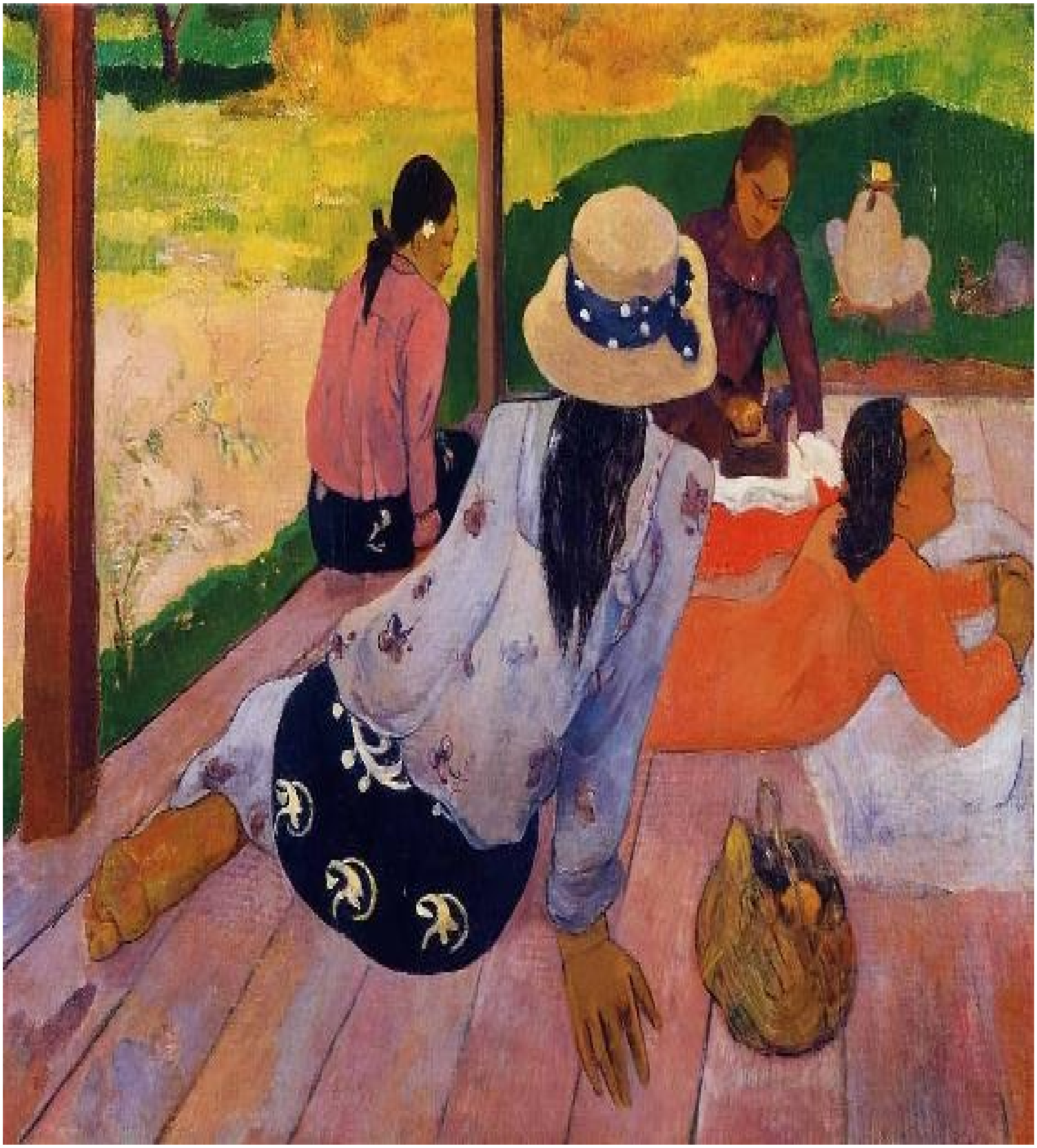
Piti teina

1892
The State Hermitage Museum - St Petersburg
Oil on canvas


Piti Teina
P. Gauguin 92

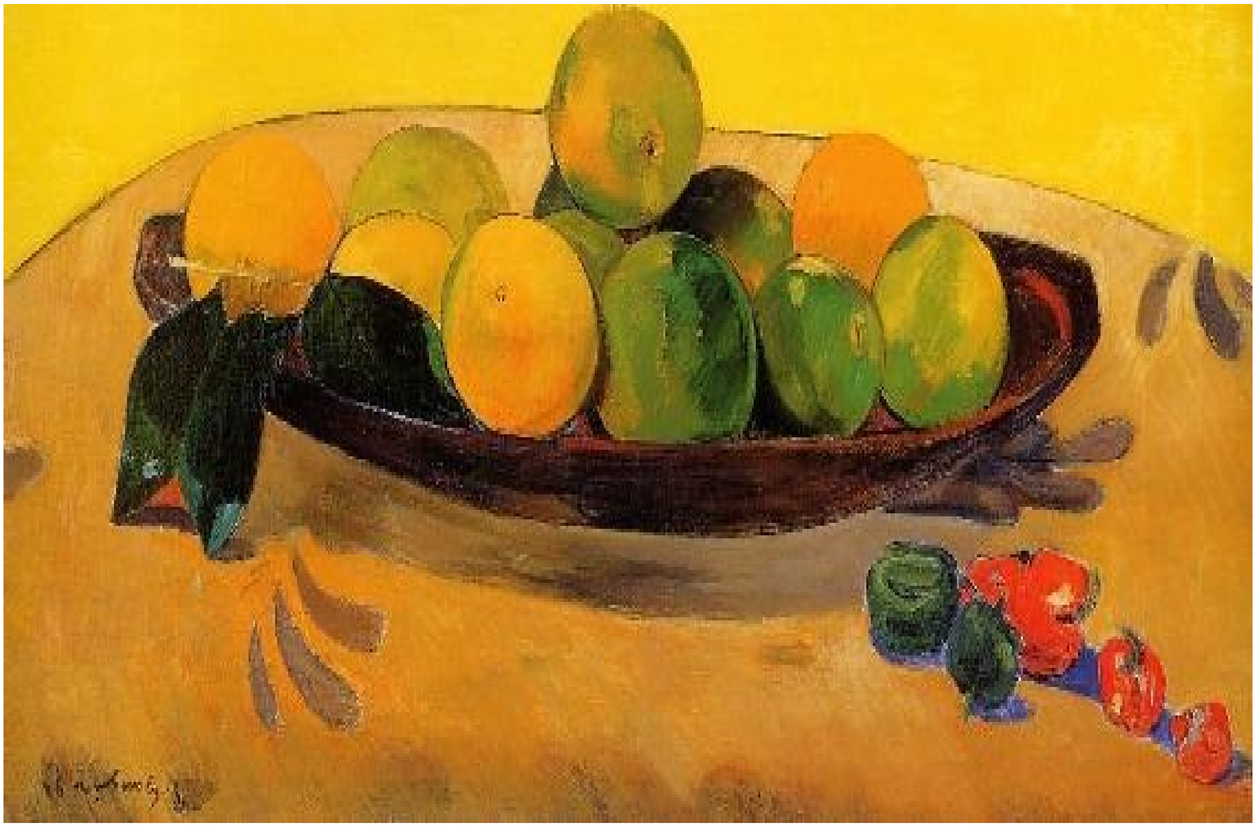
The Siesta

1891-1892
Metropolitan Museum of Art - New York, NY
Oil on canvas



Still Life with Tahitian Oranges

1892
Private collection
Oil on canvas



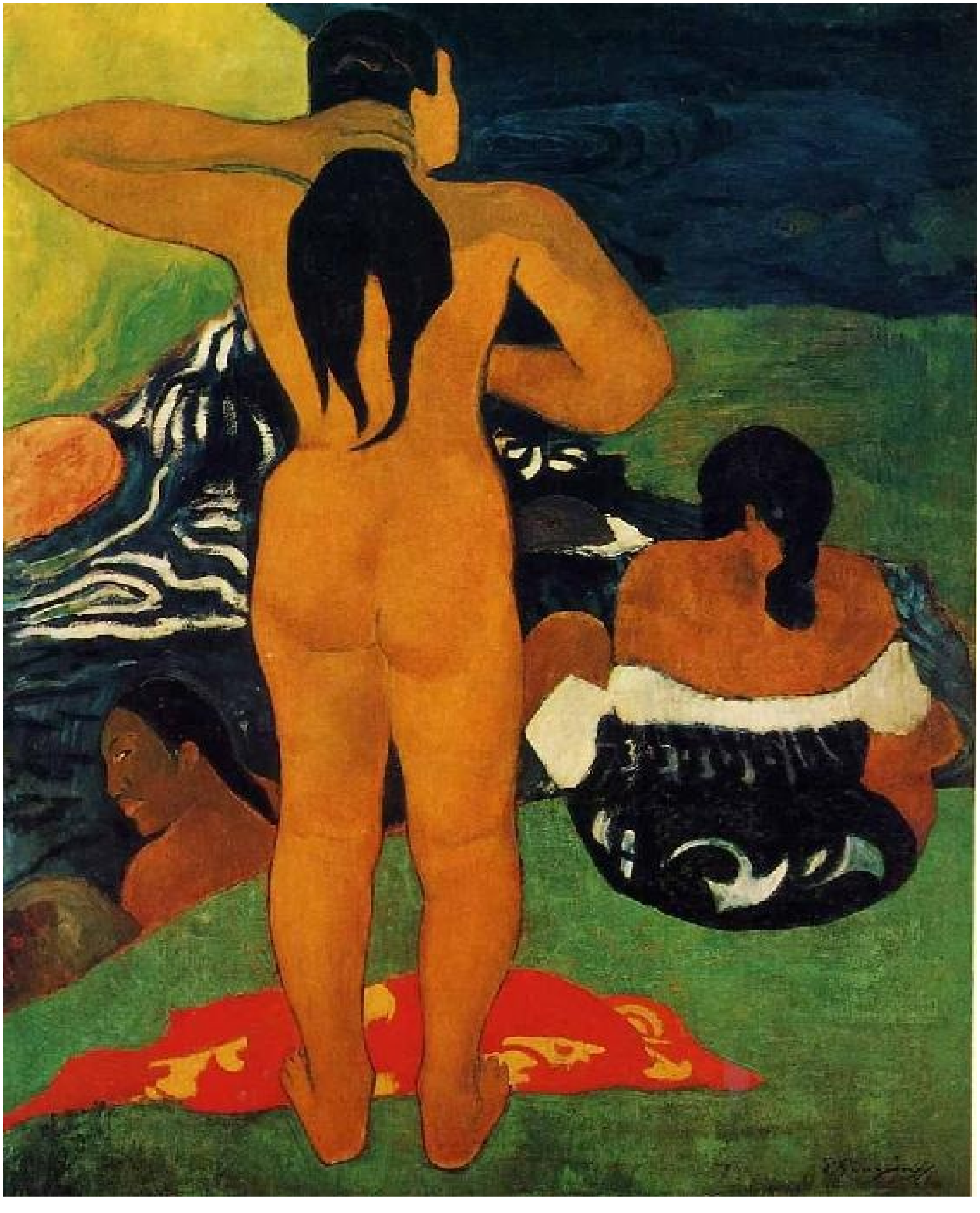
Tahitian Village

1892
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas

P. Gauguin 92

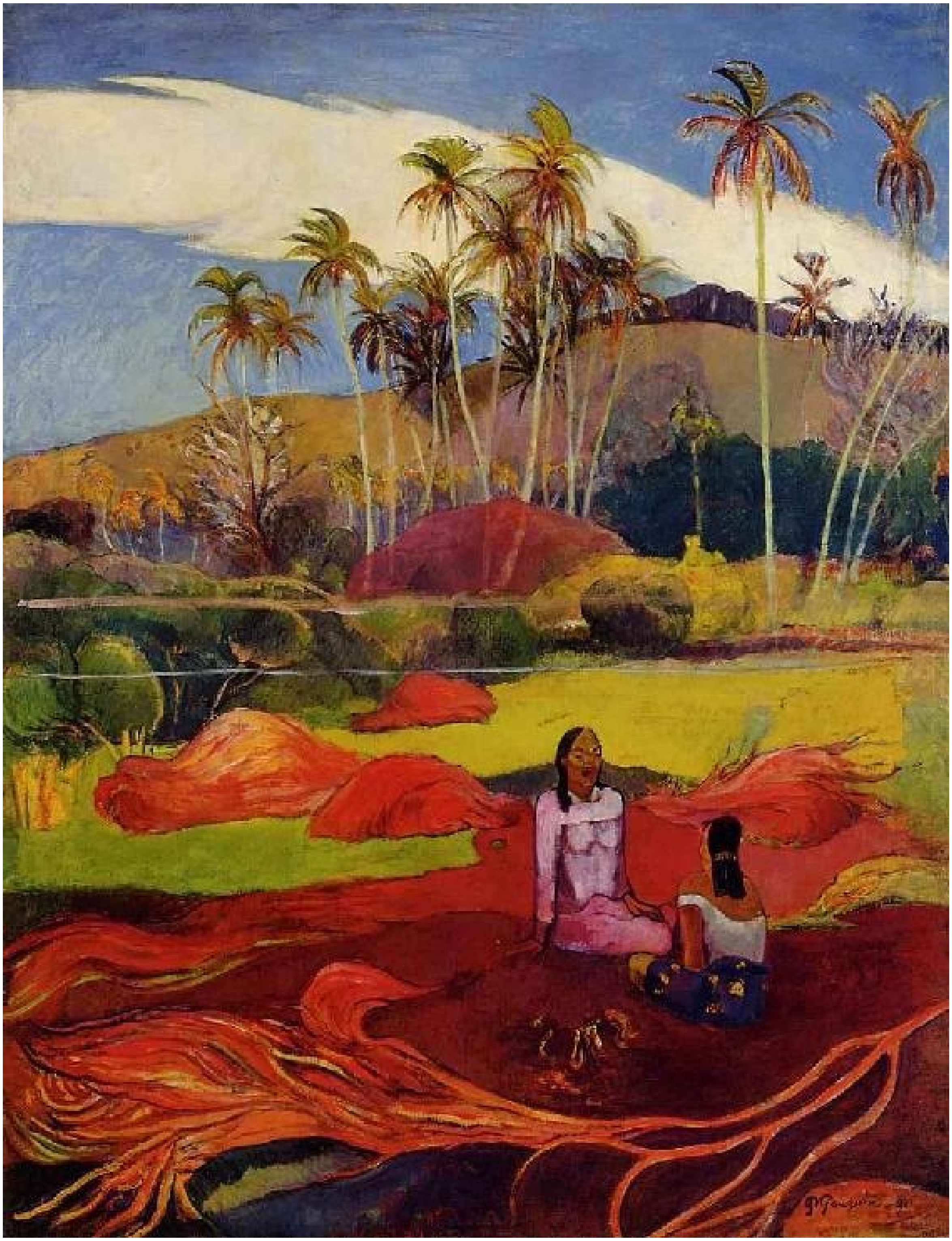
Tahitian Women Bathing

1892
Metropolitan Museum of Art - New York, NY
Oil on canvas



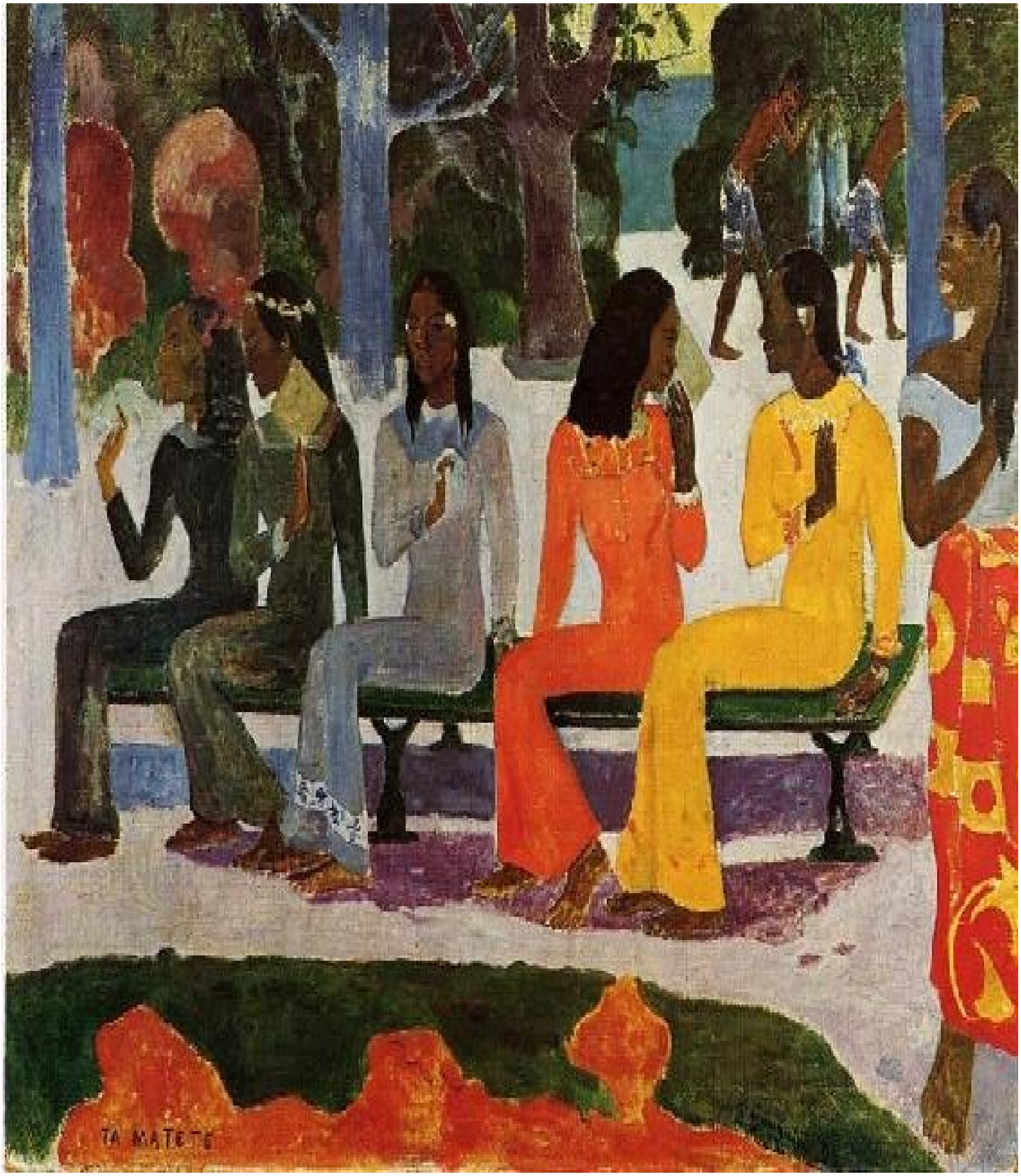
Tahitian Women under the Palms

1892
Private collection
Oil on canvas


P Gauguin 91

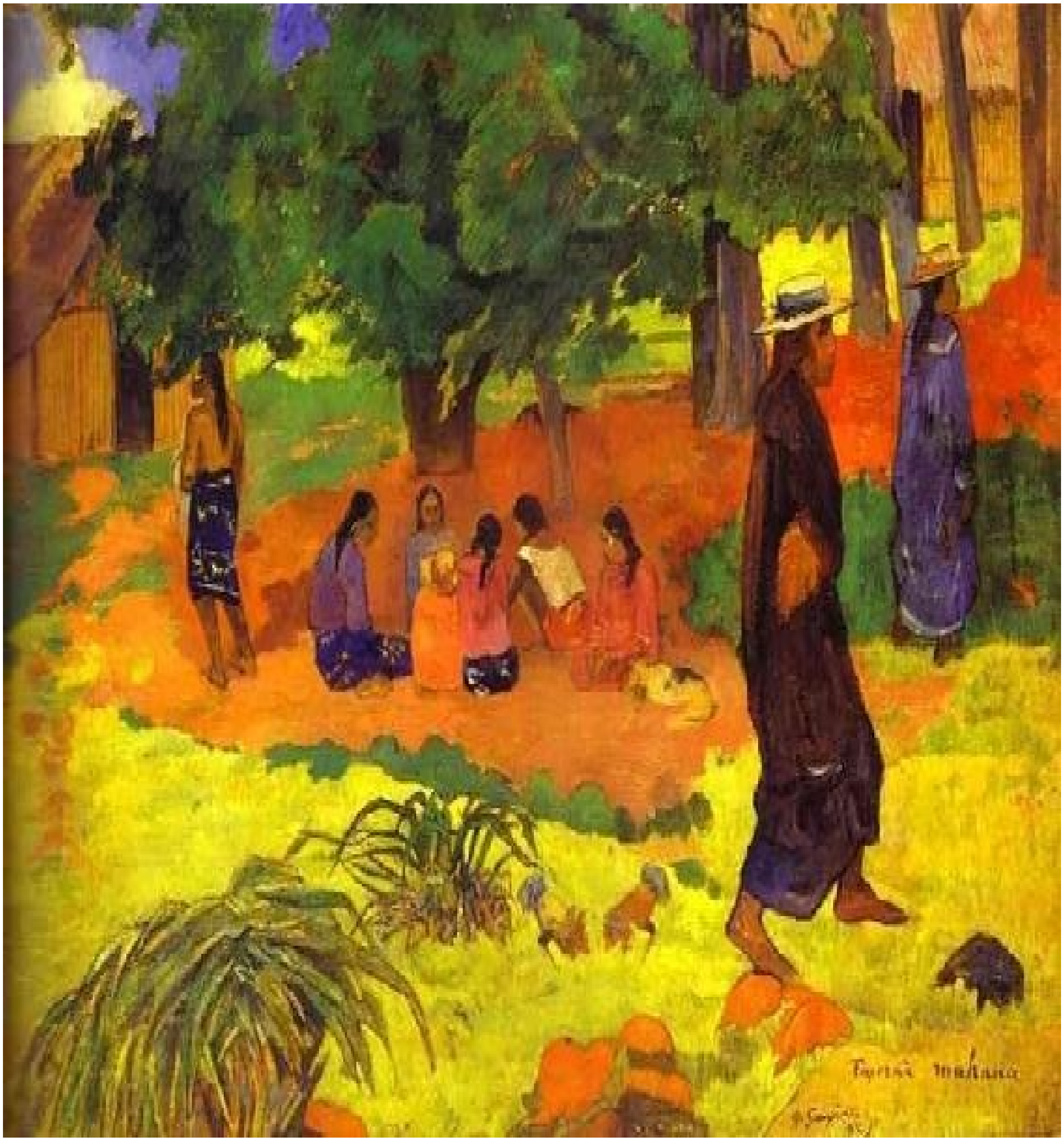
Ta Matete (The Market)

1892
Kunstmuseum Basel
Oil on canvas


TA MATETE

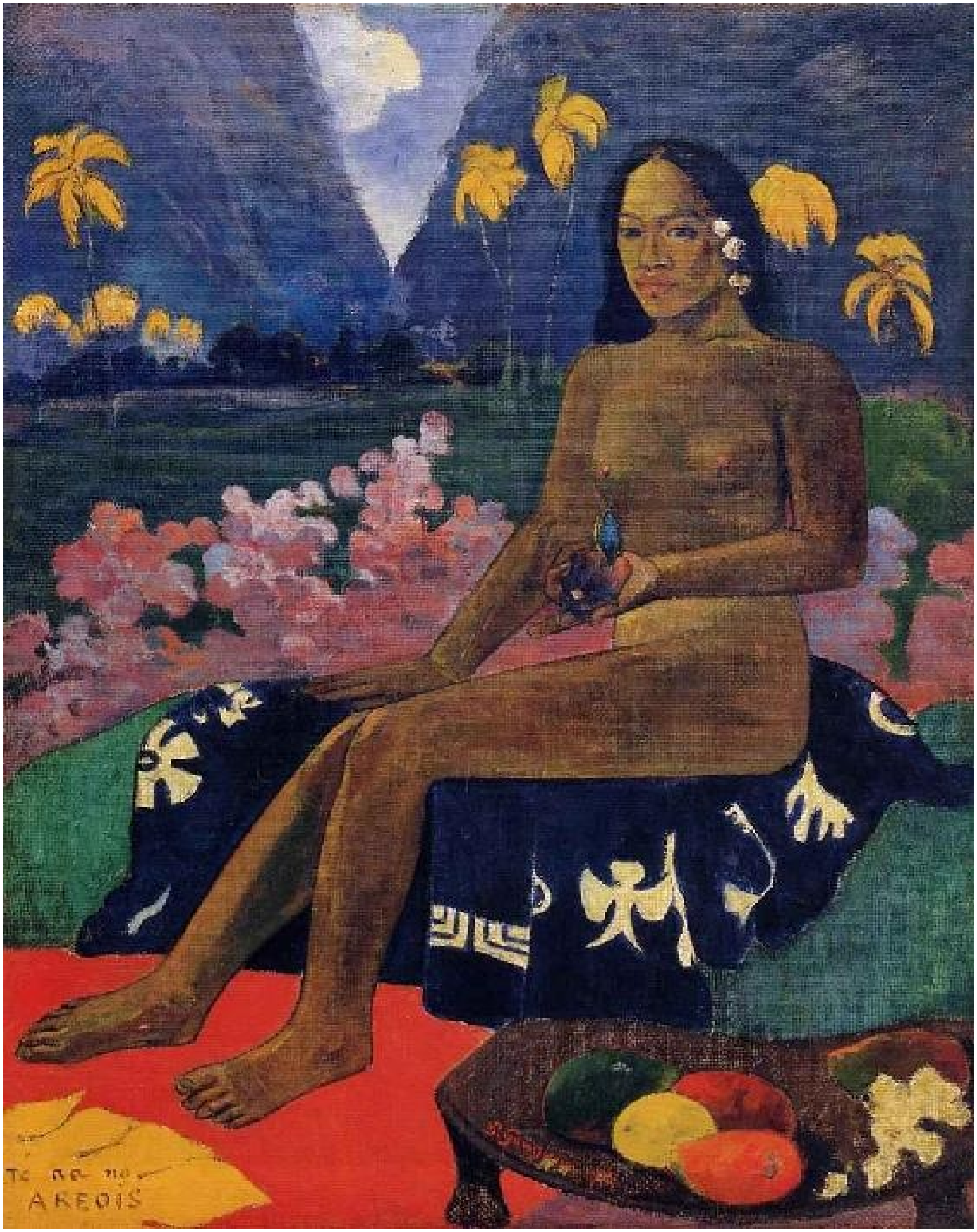
Taperaa Mahana

1892
The State Hermitage Museum - St Petersburg
Oil on canvas



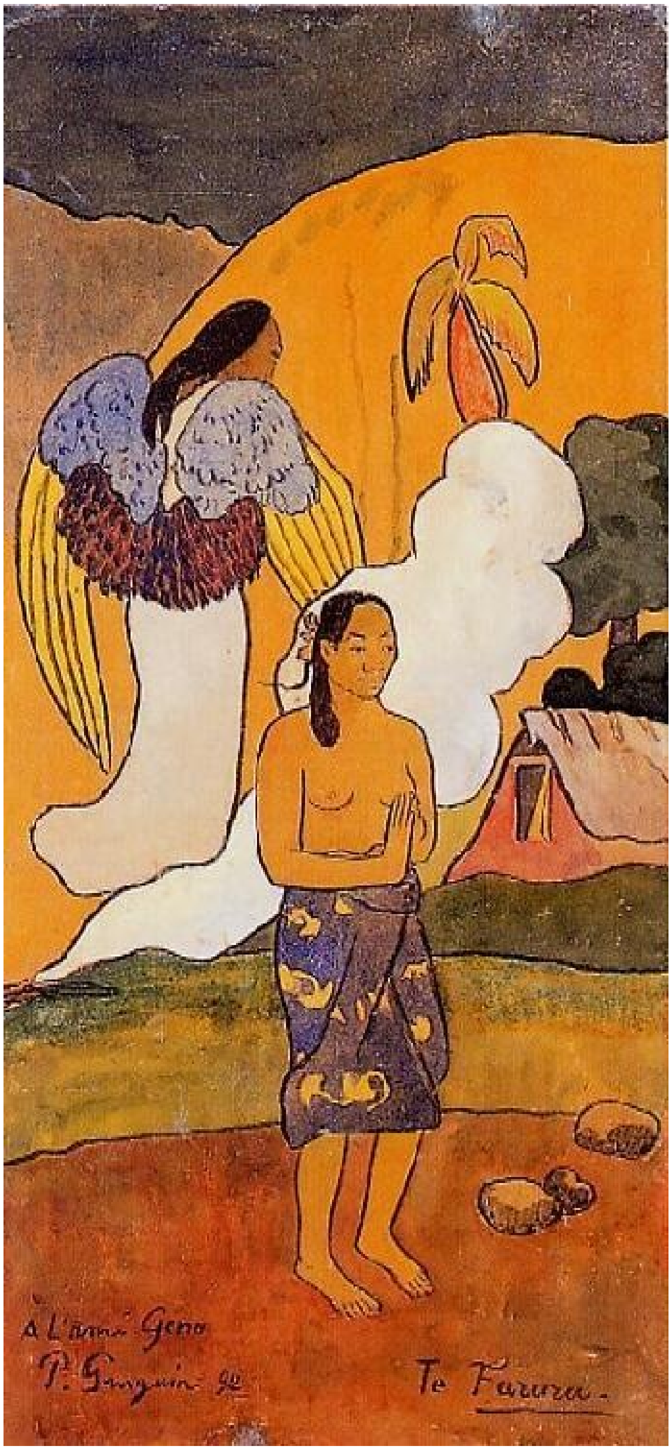
Te Aa No Areois

1892
Museum of Modern Art - New York
Oil on canvas


Te aa no
AREOIS

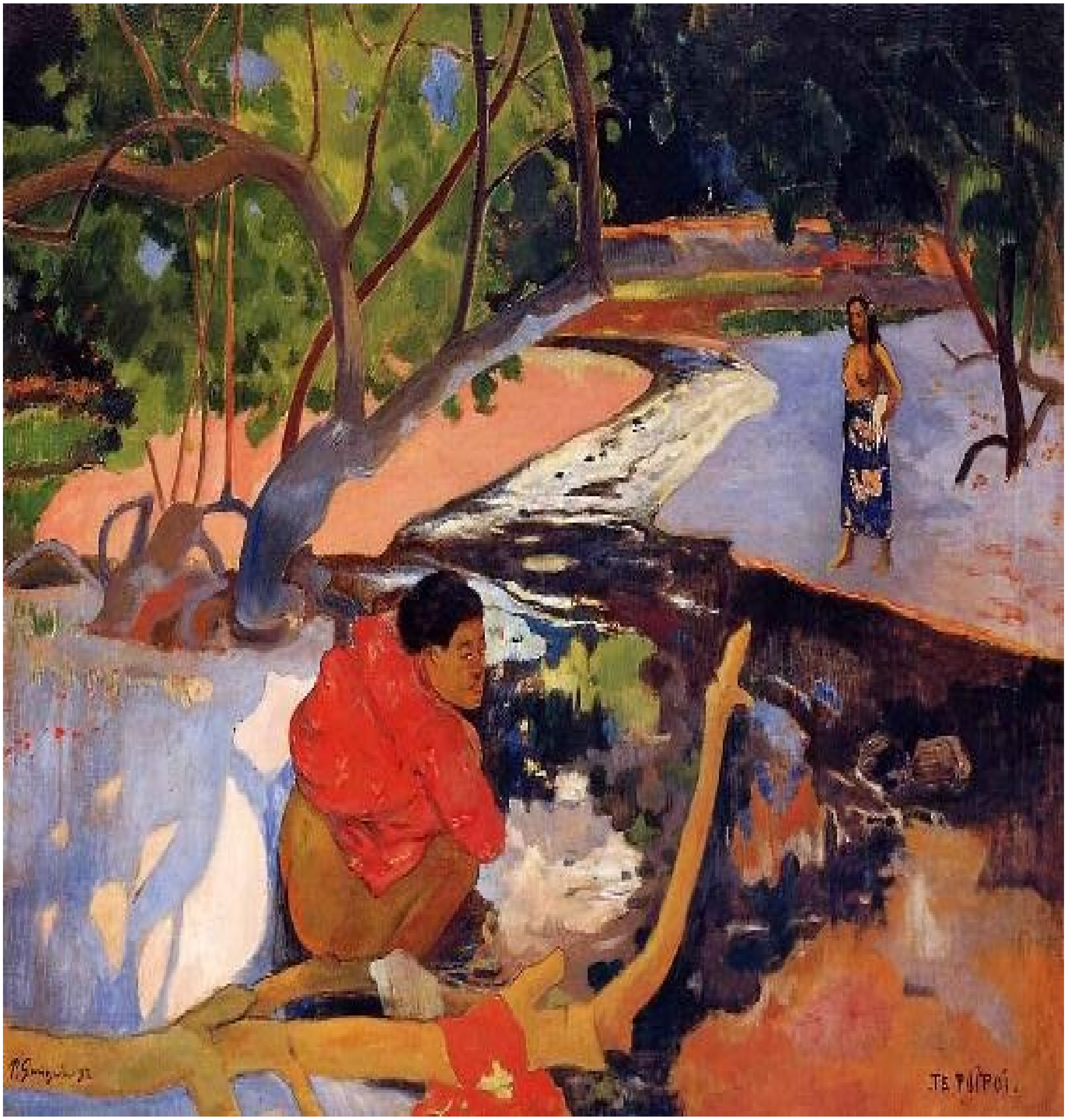
Te faruru

1892
Michele & Donald D’Amour Museum of Fine Arts



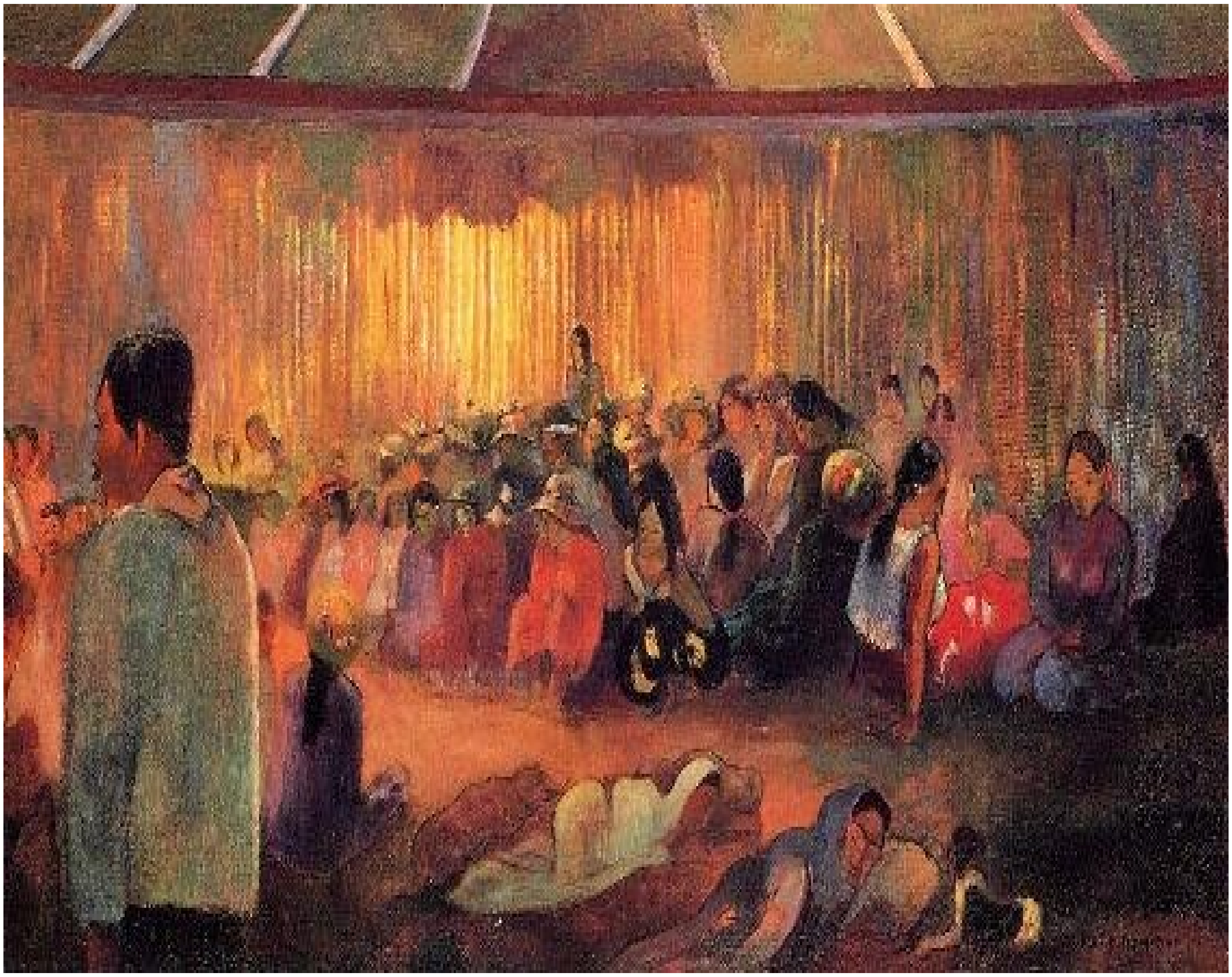
Te Poipoi

1892
Private collection
Oil on canvas



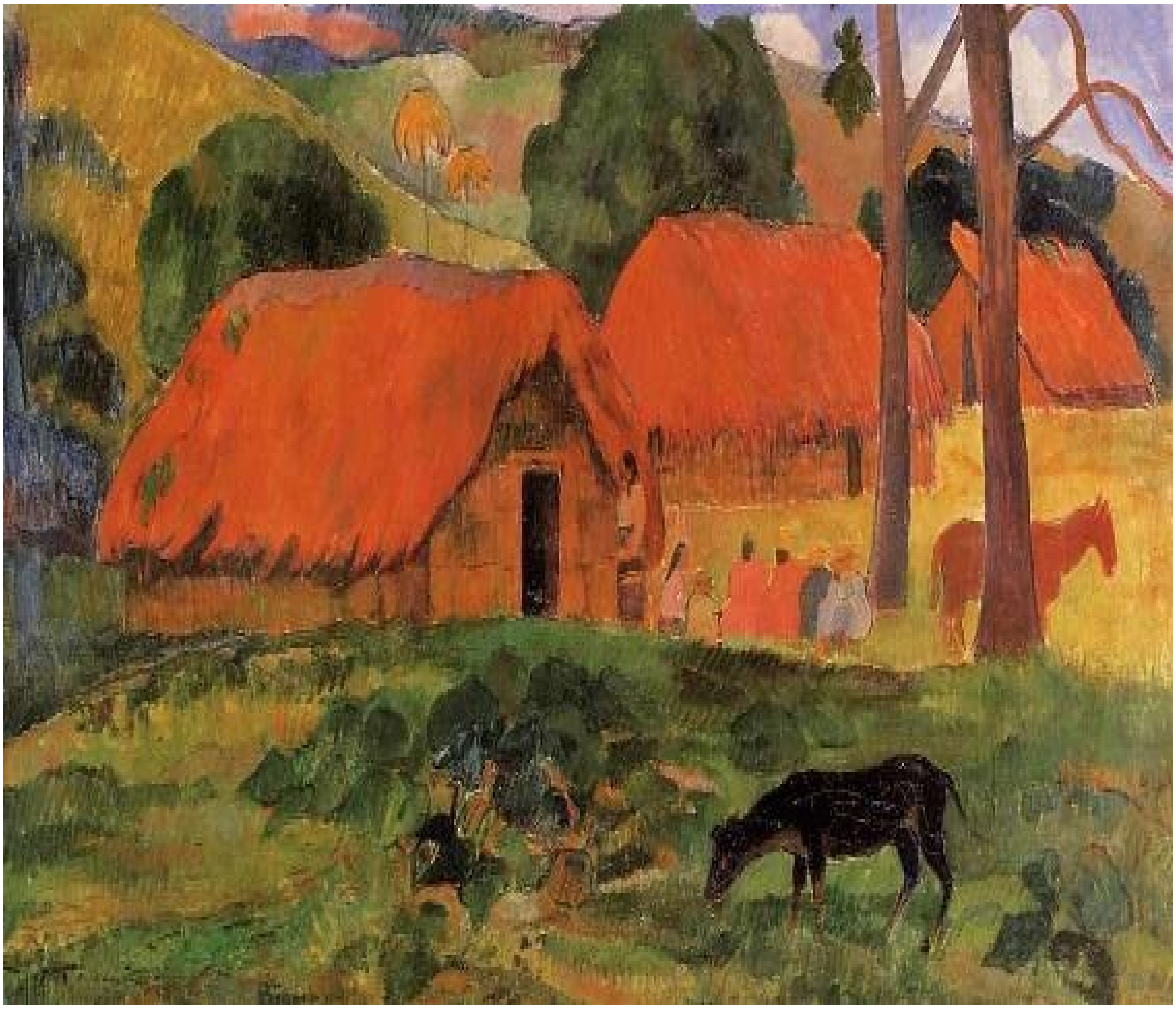
Te Rare Hymenee

1892
Private collection
Oil on canvas



Three Huts, Tahiti

1891-1892
Private collection
Oil on canvas



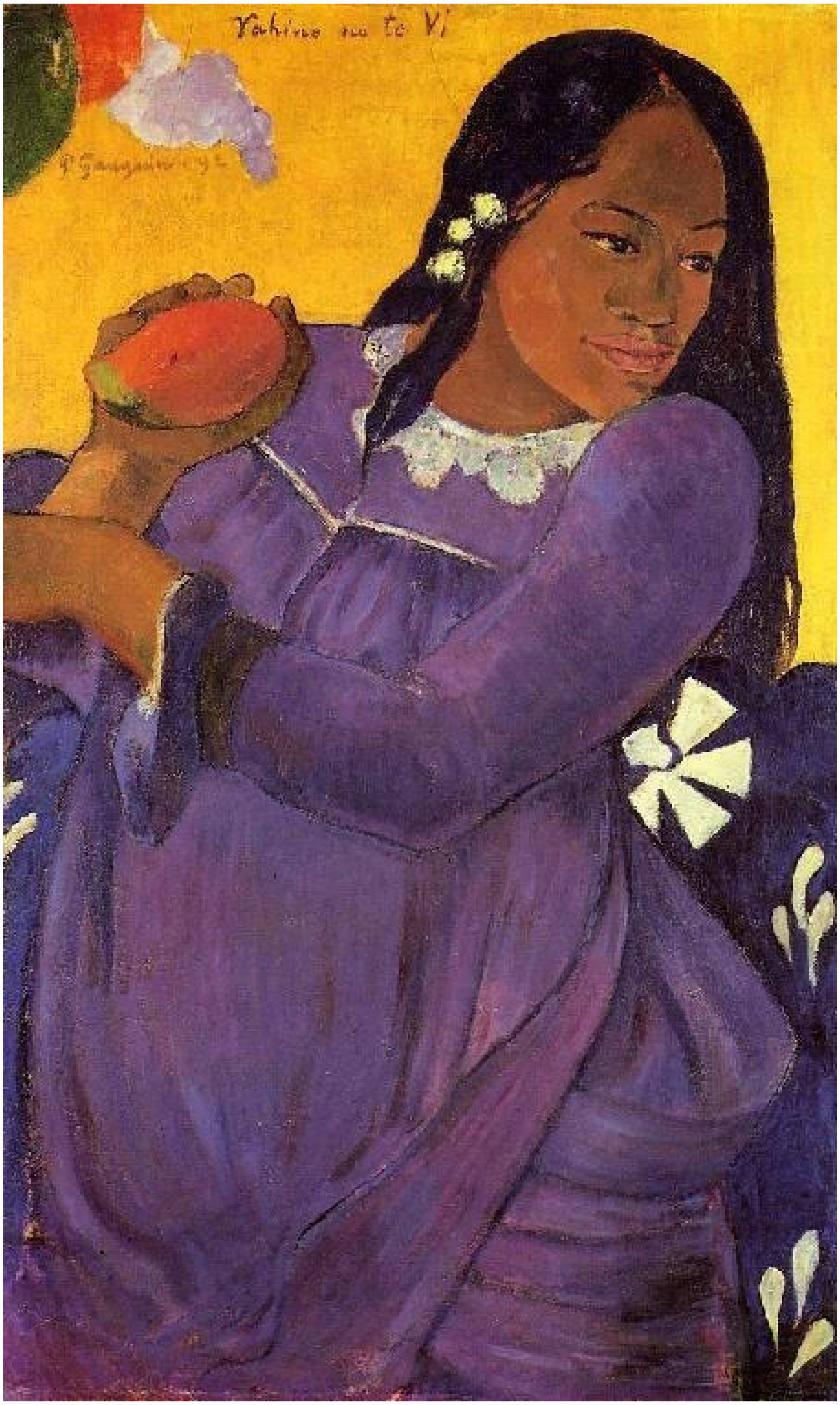
Vahine no te Miti

1892
Museu Nacional de Bellas Artes - Buenos Aires
Oil on canvas

vahine no te
miti
P. Gauguin

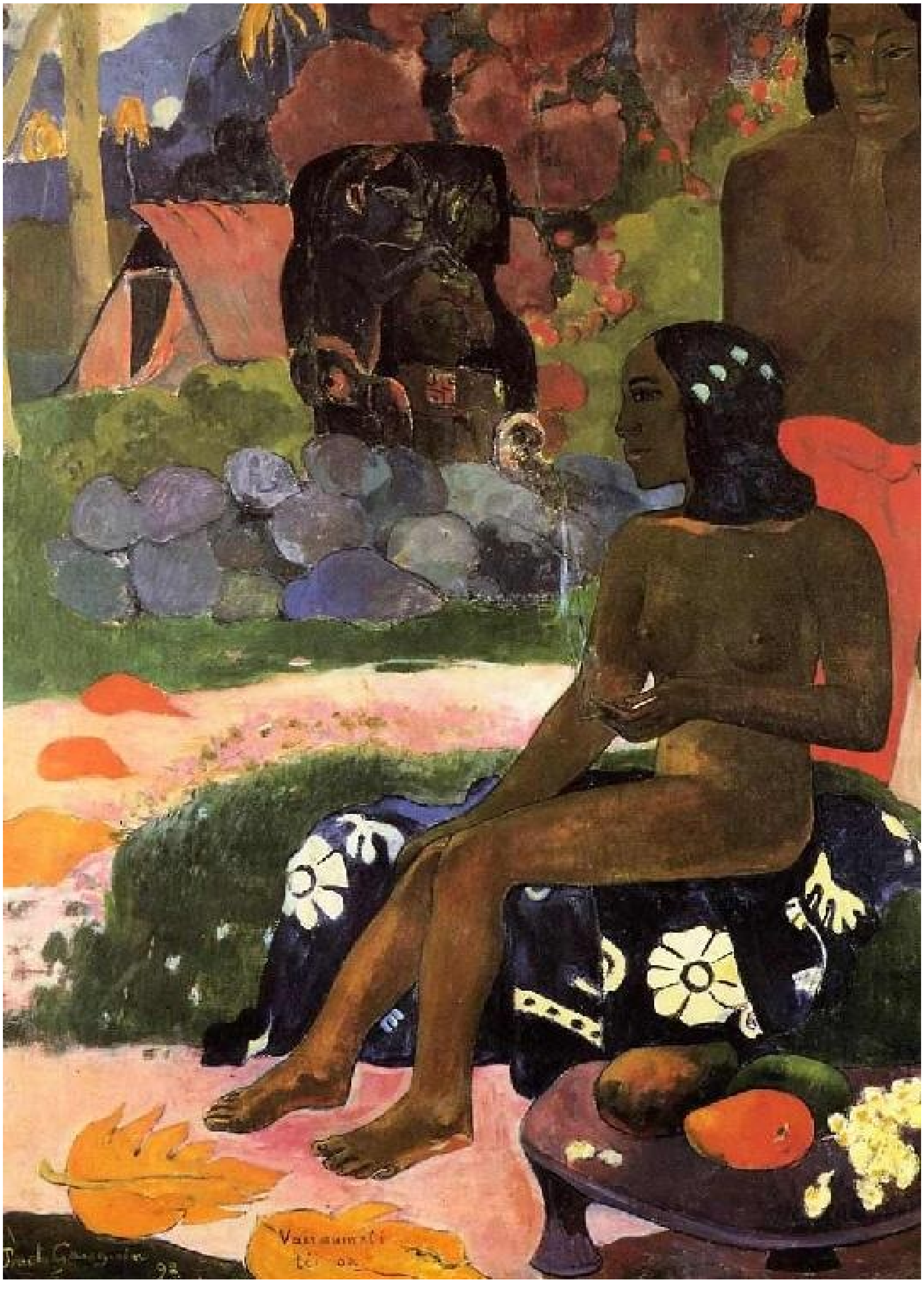
Vahine no te vi

1892
Baltimore Museum of Art
Oil on canvas


Vahine no te Vi
P Gauguin 92

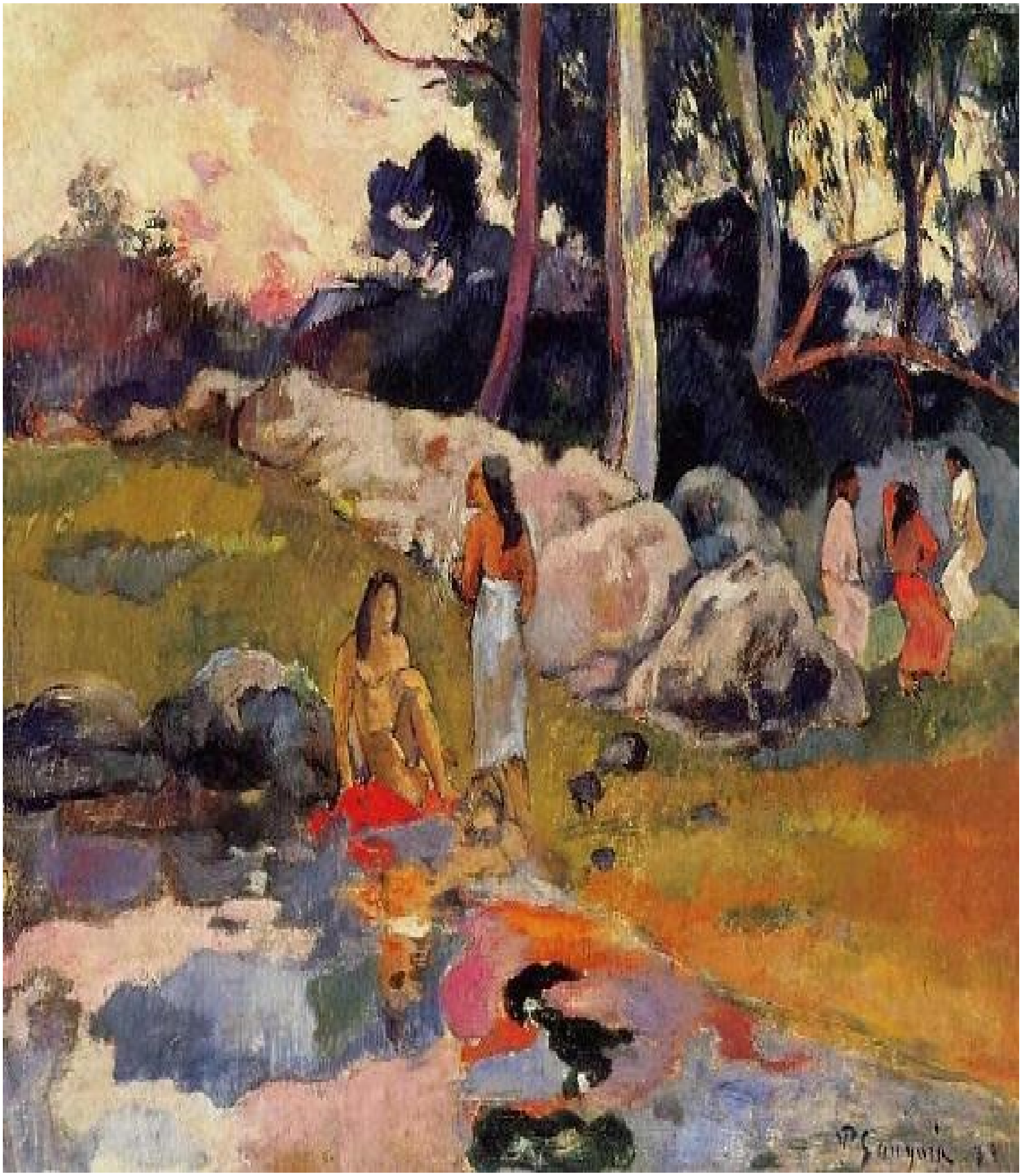
Viaraumati Tei Oa

1892
The Pushkin State Museum of Fine Arts
Oil on canvas


Paul Gauguin 92
Vairaumati
tei oa

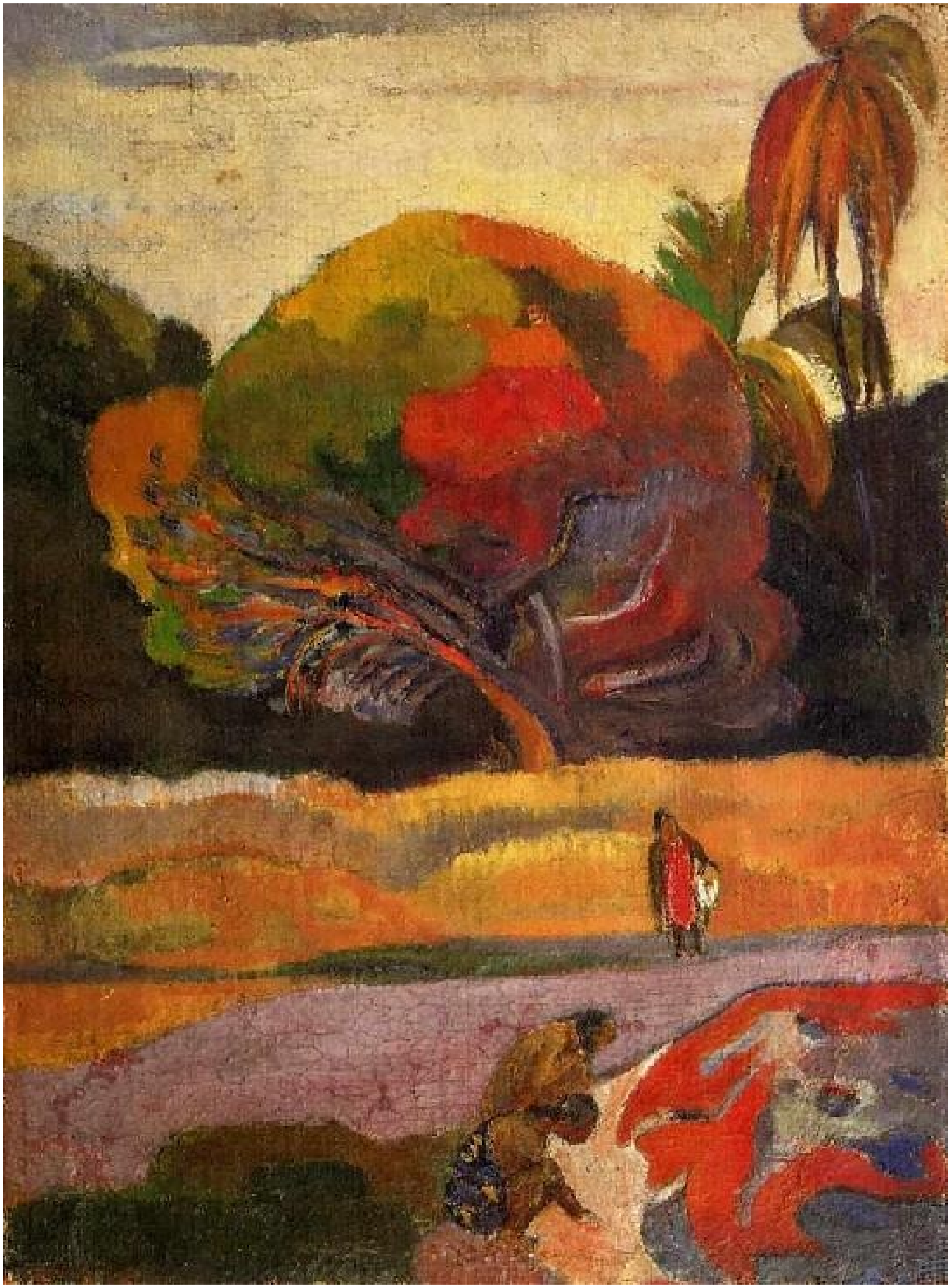
Woman on the Banks of the River

1892
Private collection
Oil on canvas


P Gauguin 93

Women at the Riverside

1892
Van Gogh Museum
Oil on canvas

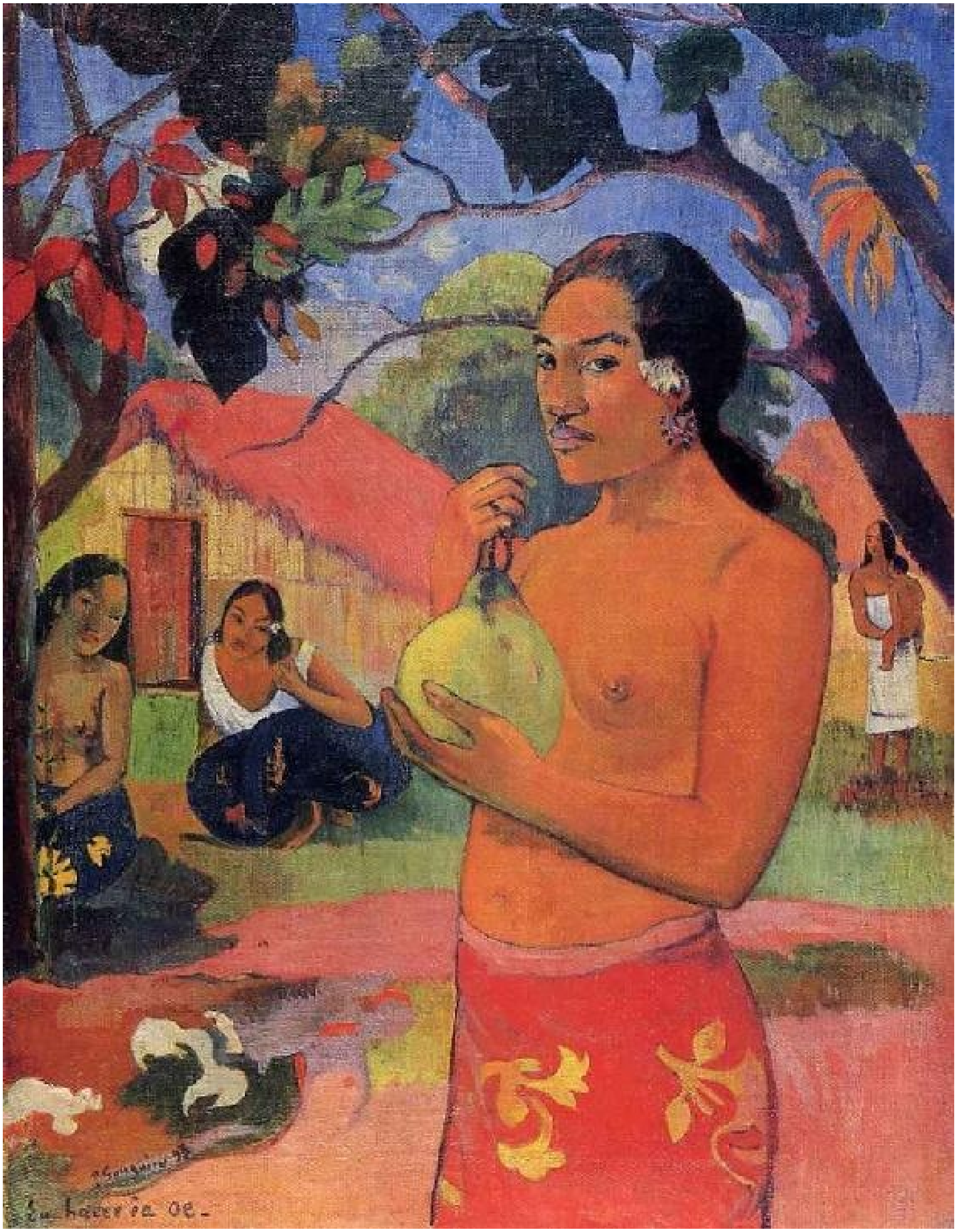


Among the Lillies

1893
Private collection
Oil on canvas

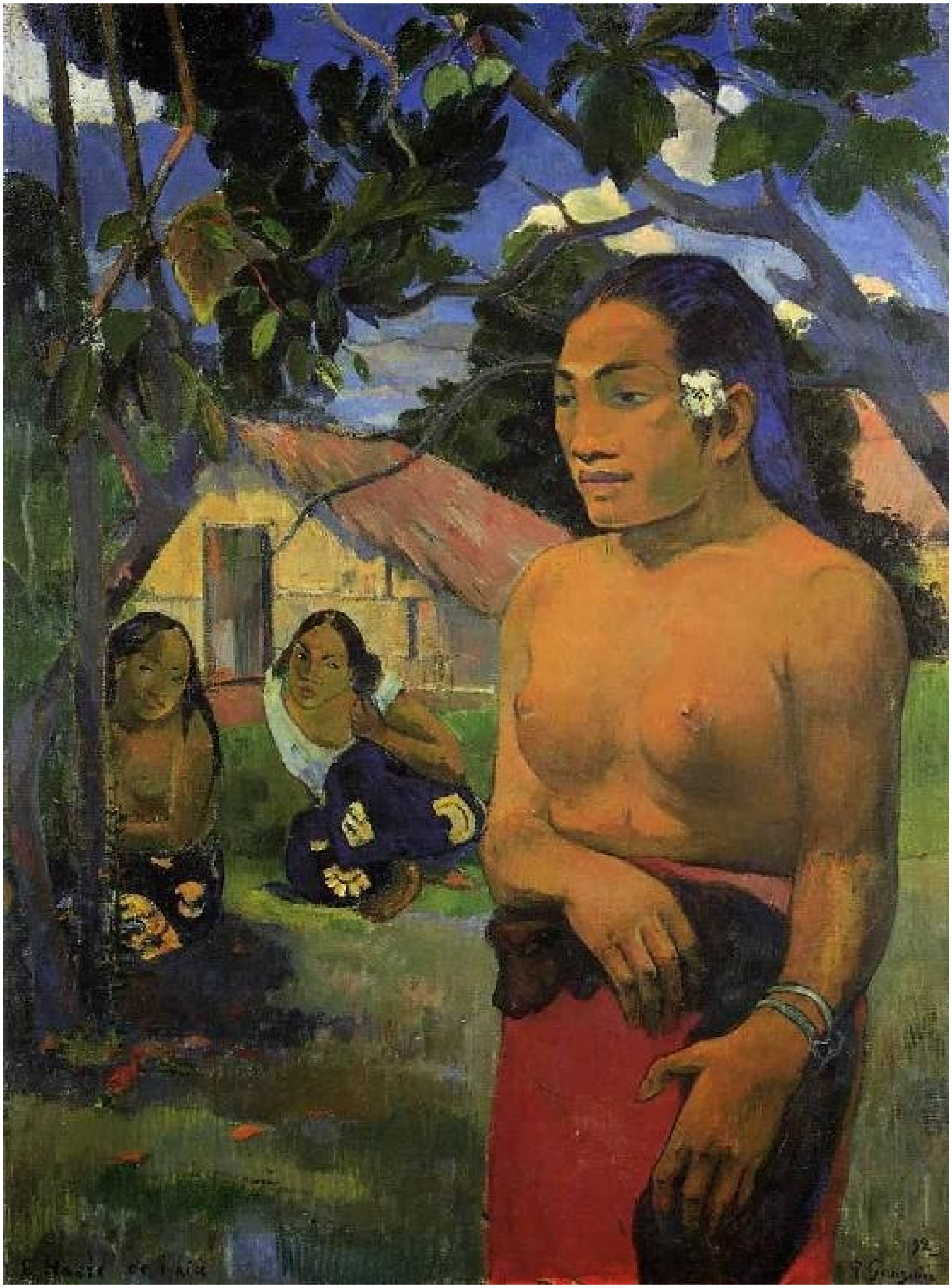
Ea haere la oe?

1893
The State Hermitage Museum - St Petersburg
Oil on canvas


P Gauguin 93
Eu haere ia oe-

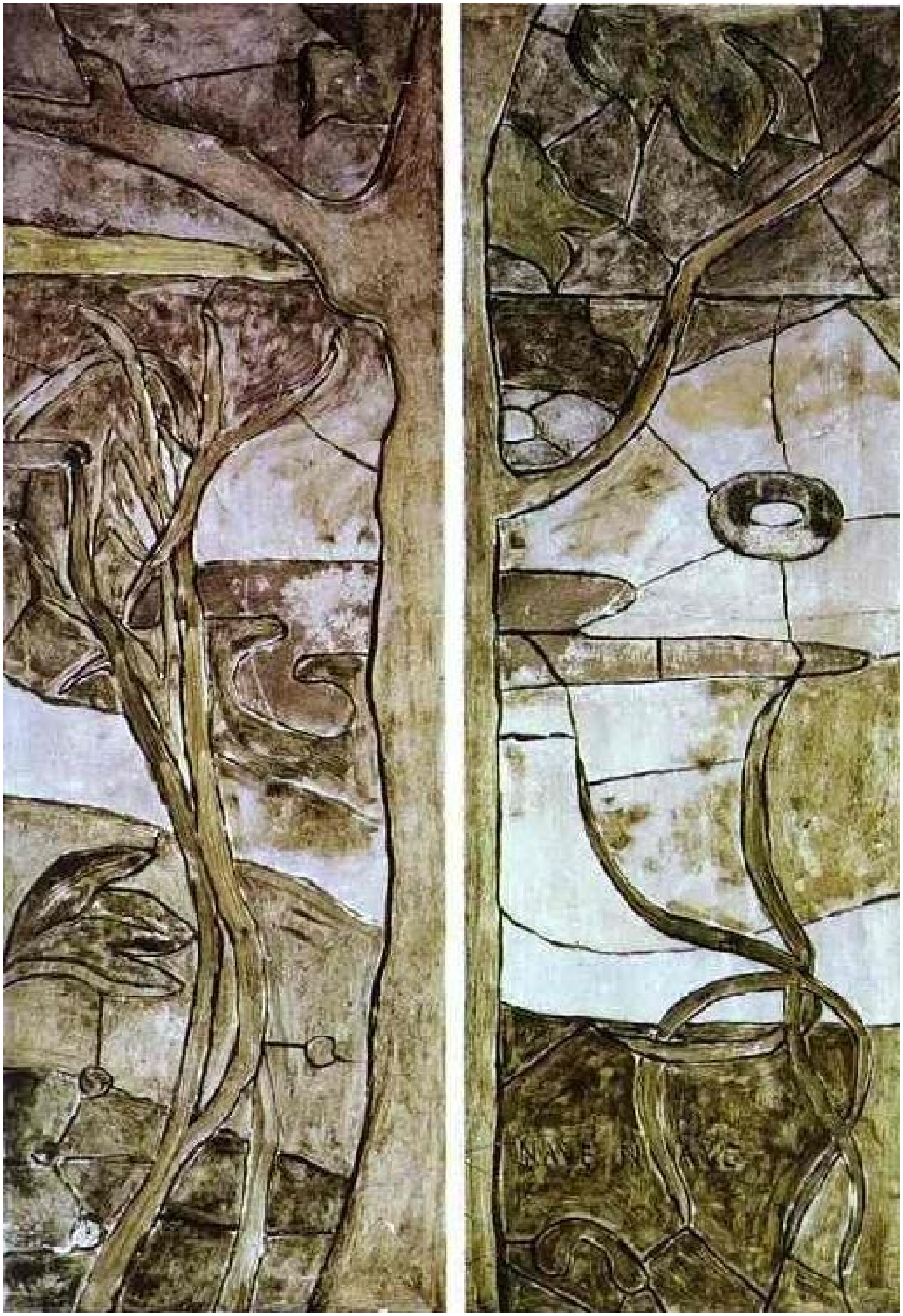
E haere oe i hia

1893
Staatsgalerie Stuttgart
Oil on canvas


E haere oe i hia
92
P Gauguin

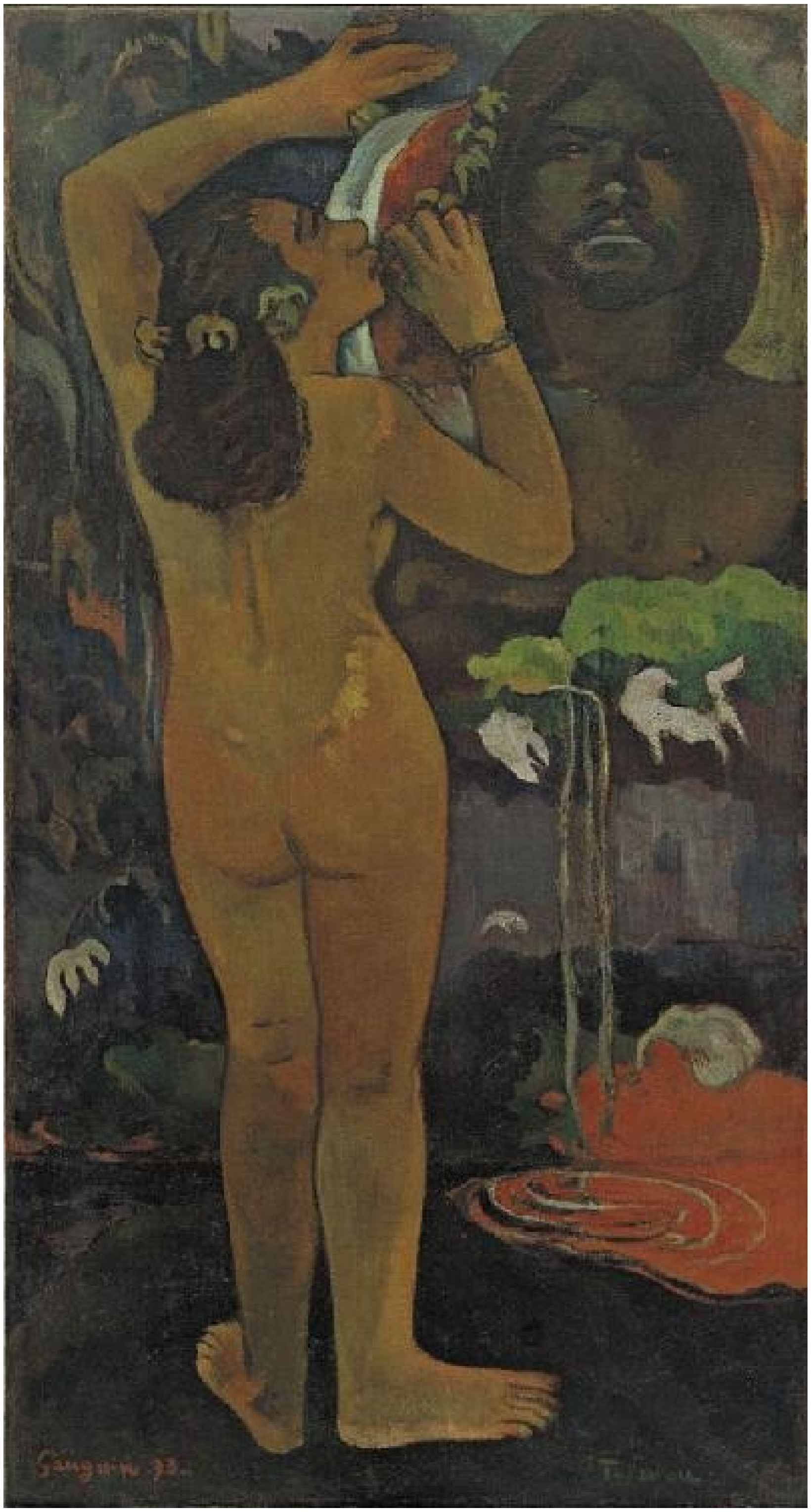
Floral and Vegetable Motifs

1893
Musée d’Orsay



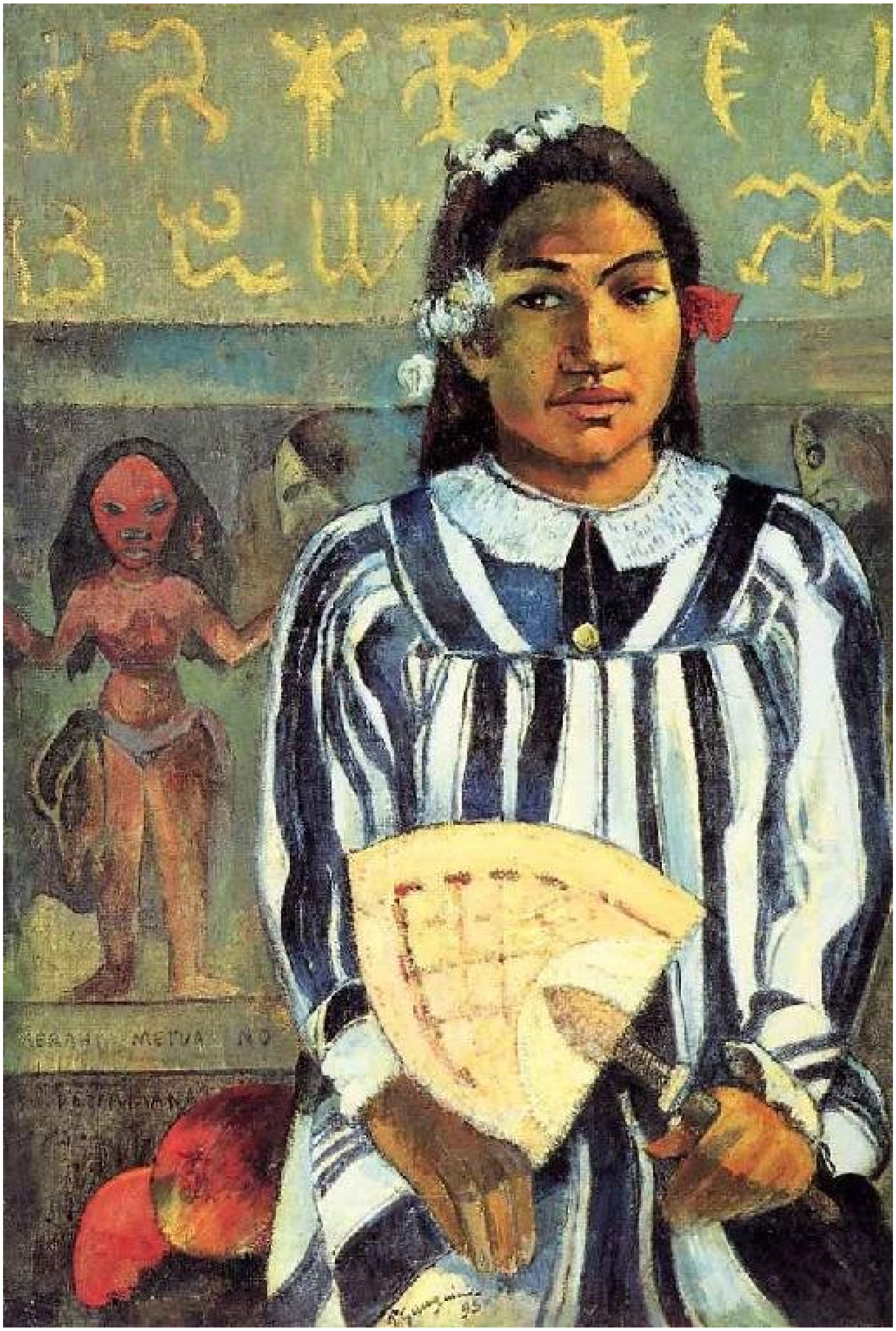
Hina tefatou

1893
Museum of Modern Art - New York
Painting


Gauguin 93.

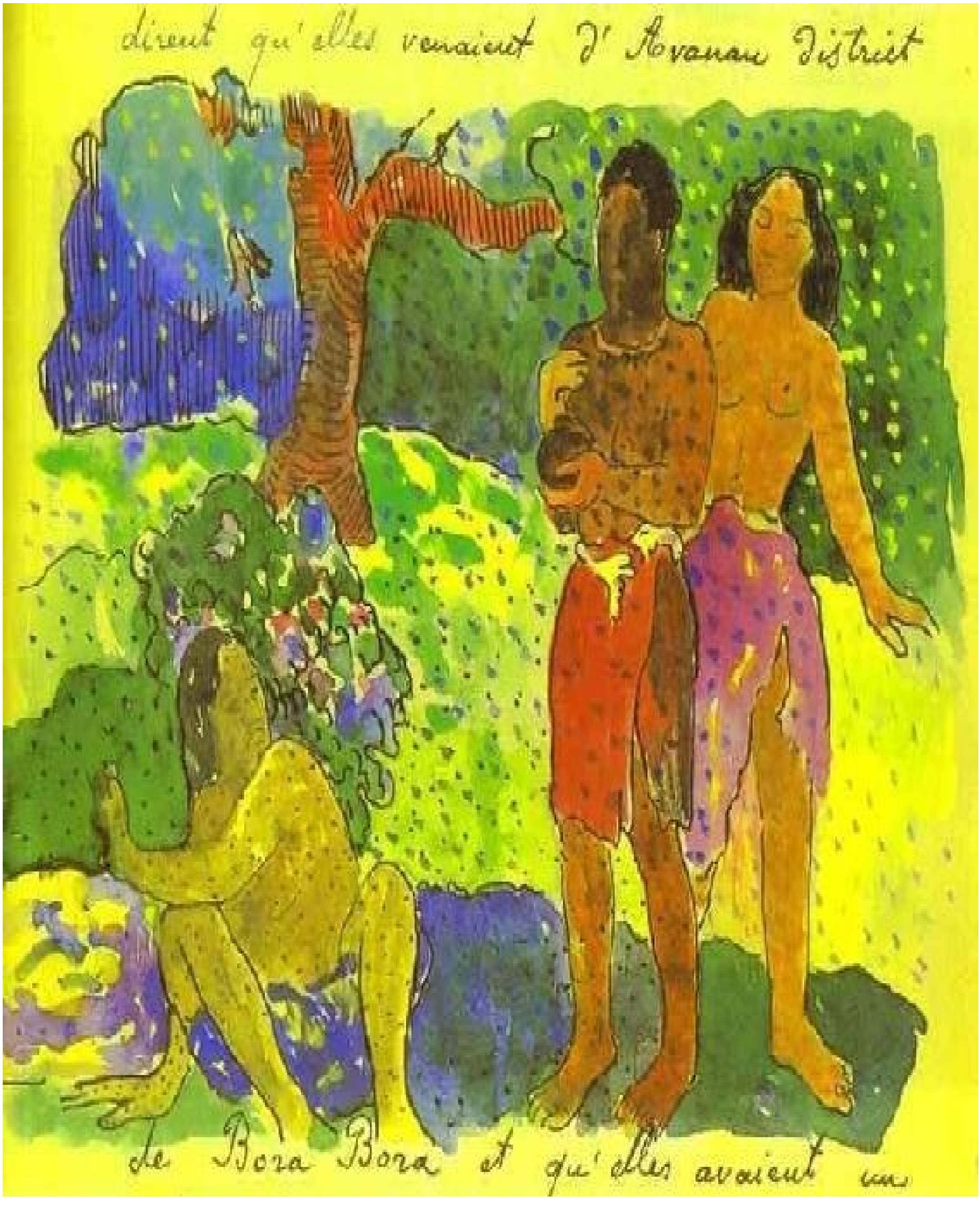
Marahi Metua no Tehamana

1893
Art Institute of Chicago
Oil on canvas


MERAHI METUA NO
TEHAMANA

The Messengers of Oro

1893
Musée du Louvre
Watercolour

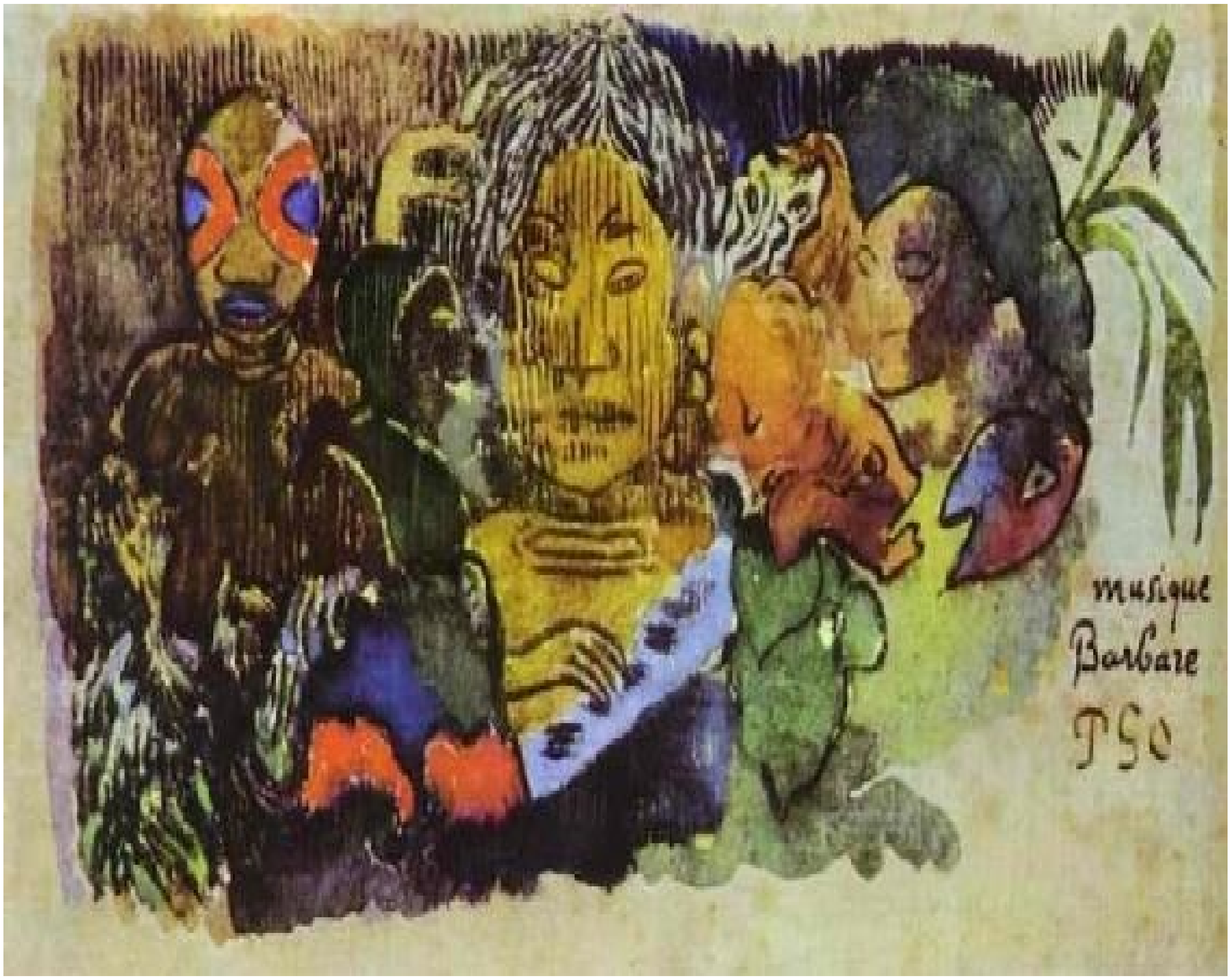


dirent qu'elles venaient d'Avanau district

de Bora Bora et qu'elles avaient un

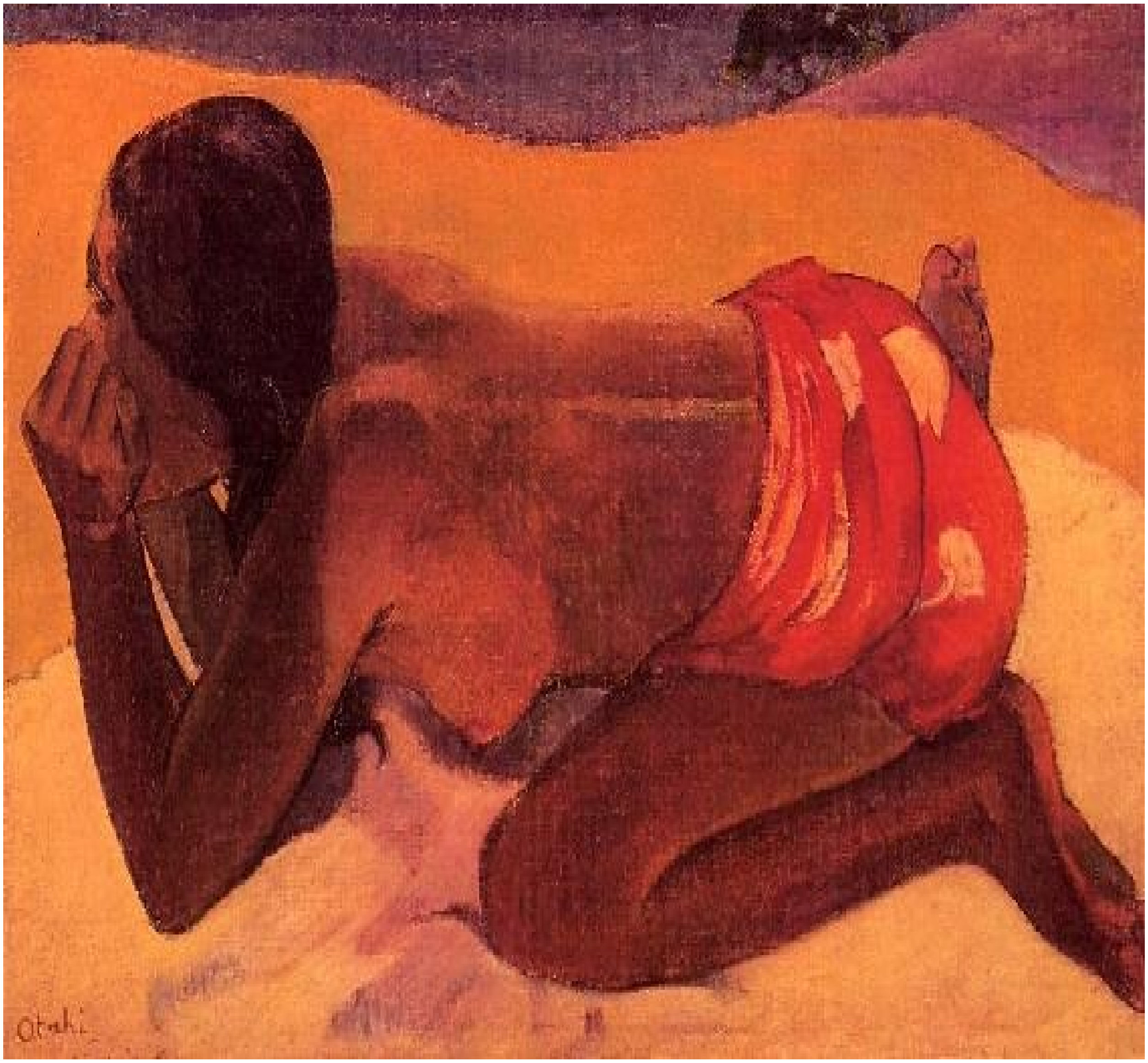
Musique barbare

1891-1893
Private collection
Watercolour



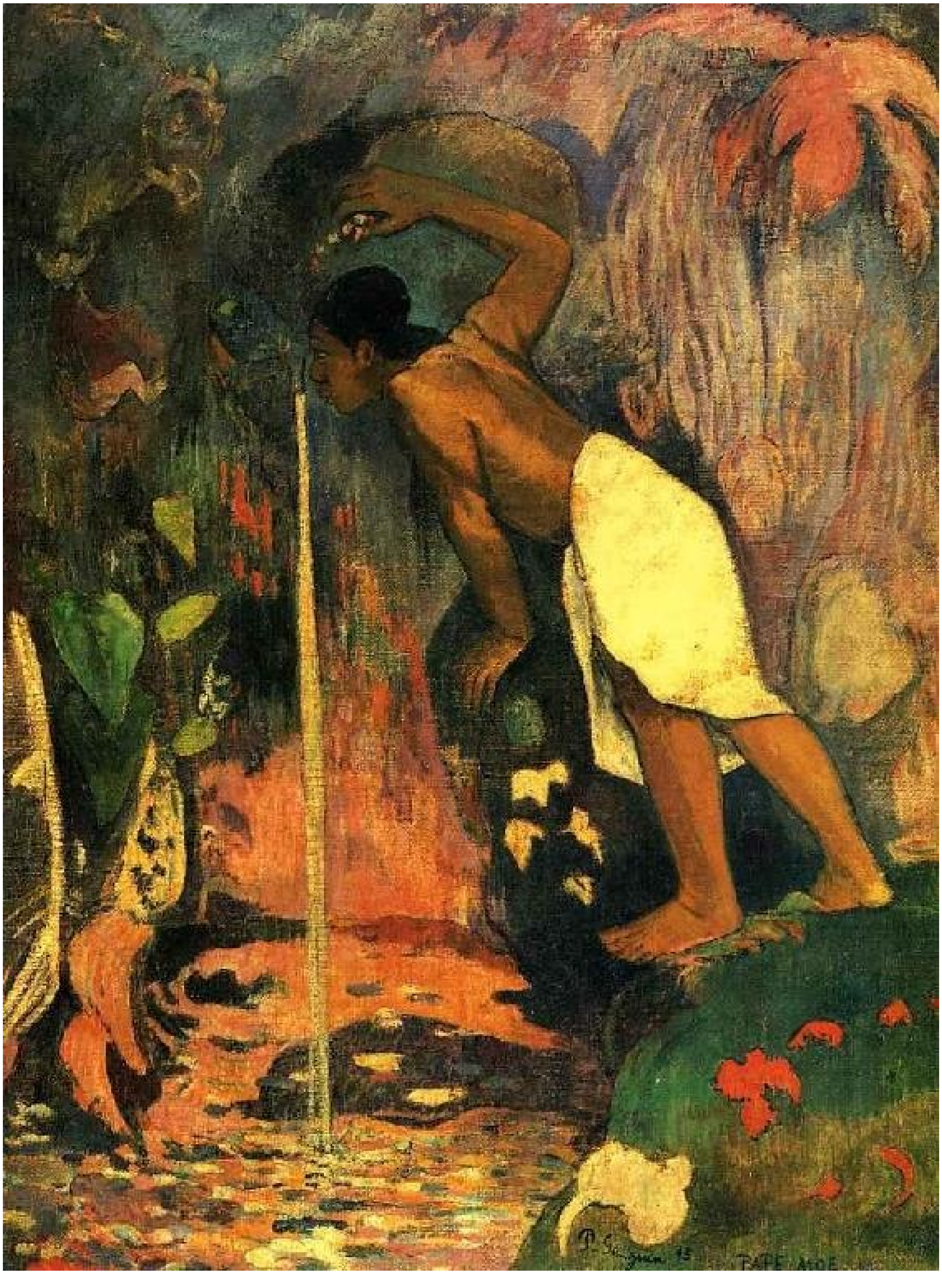
Otahi

1893
Private collection
Oil on canvas



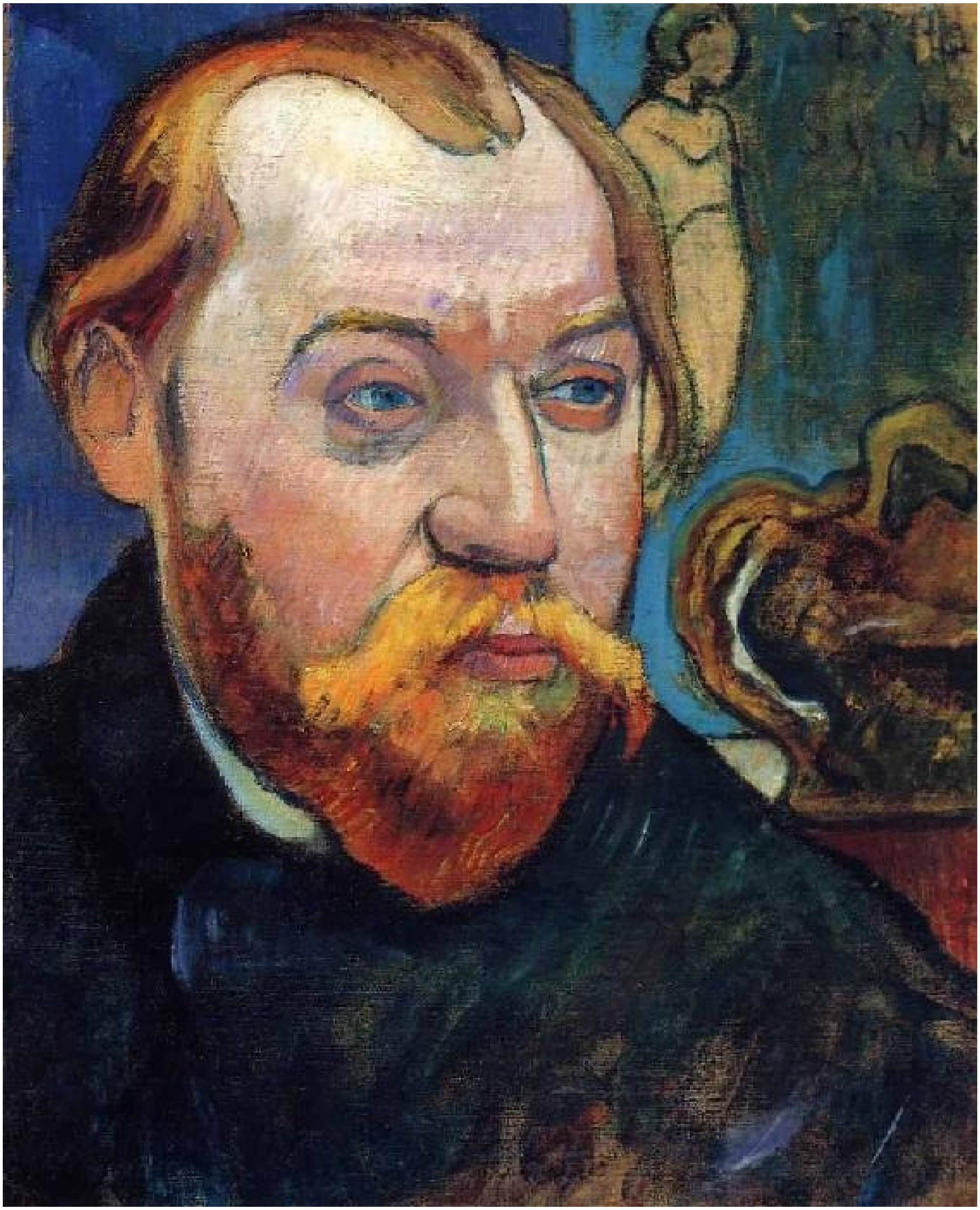
Pape Moe

1893
Private collection
Oil on canvas


P. Gauguin 93
PAPE MOE

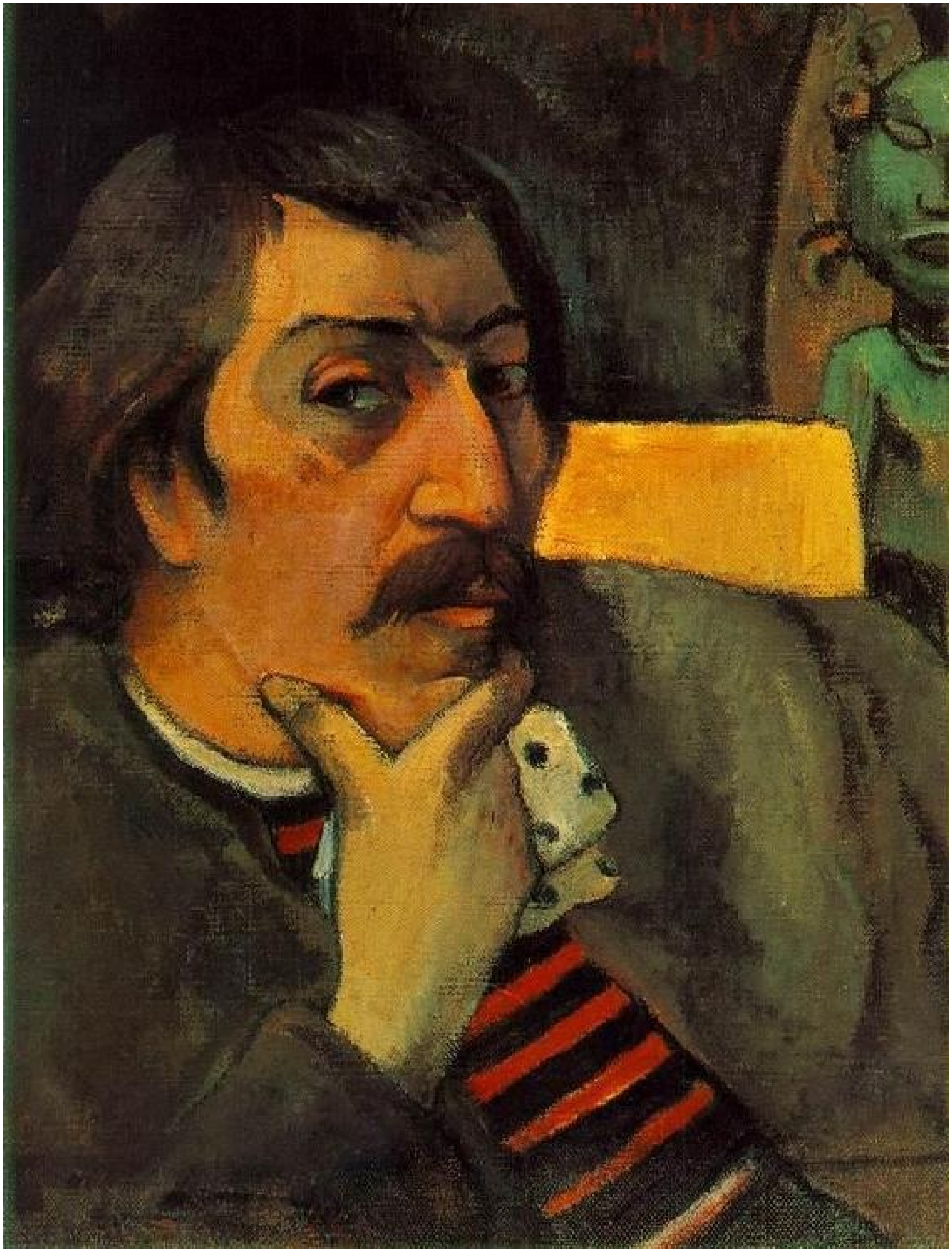
Portrait of Louis Roy

1893
Private collection
Oil on canvas



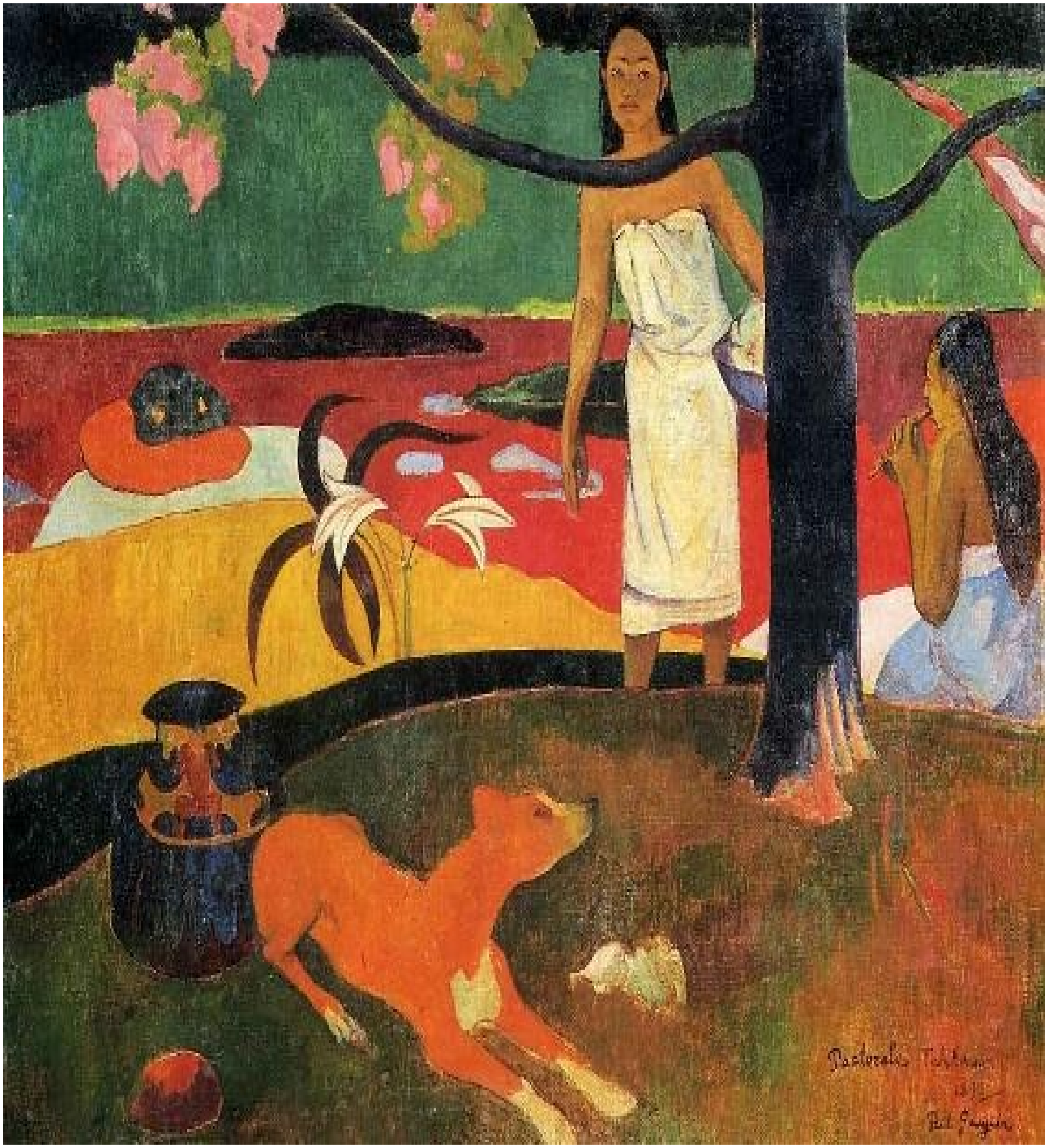
Portrait of the Artist with the Idol

1893
McNay Art Museum - San Antonio
Oil on canvas



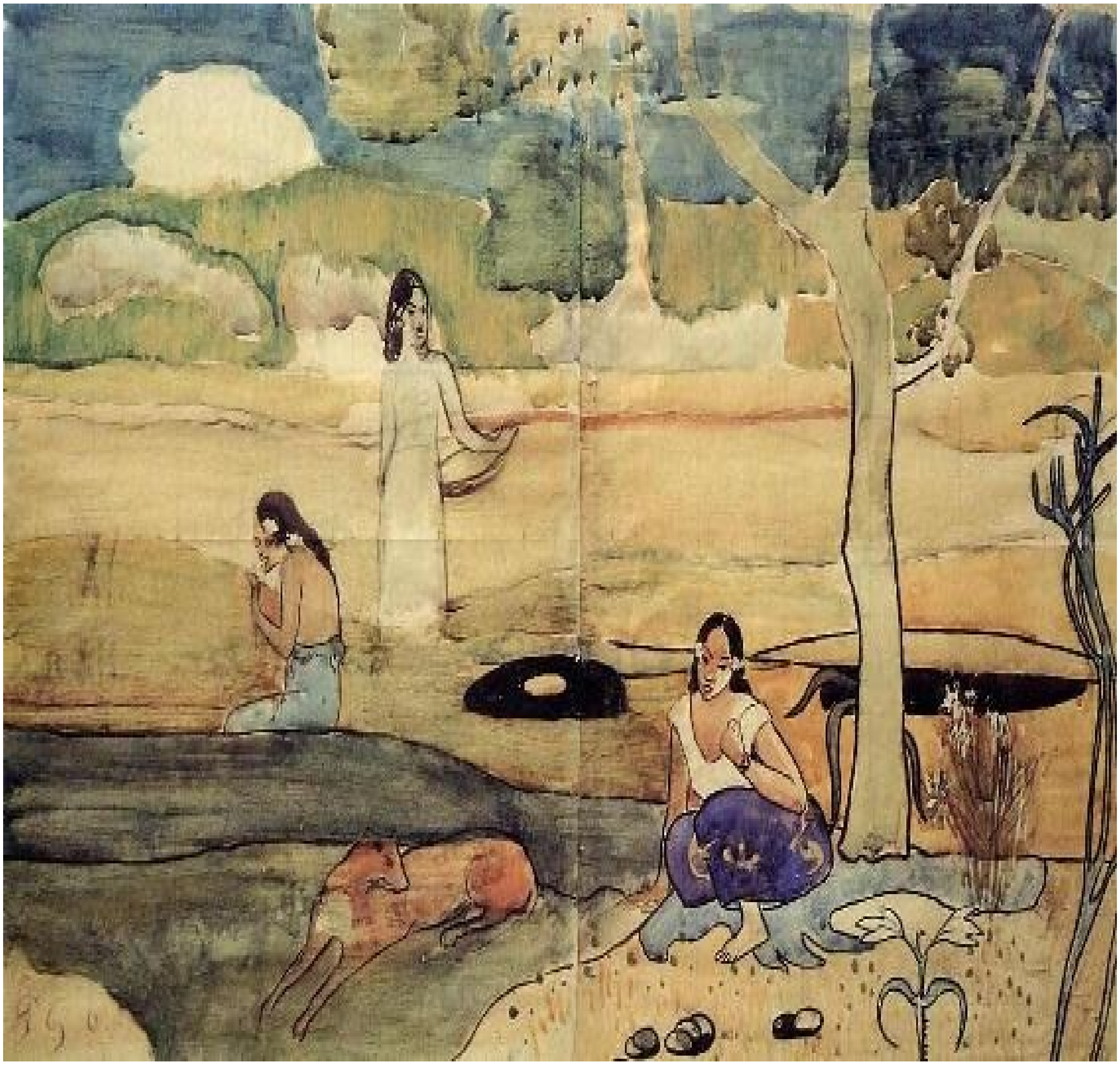
Tahitian Pastorals

1893
The State Hermitage Museum - St Petersburg
Oil on canvas



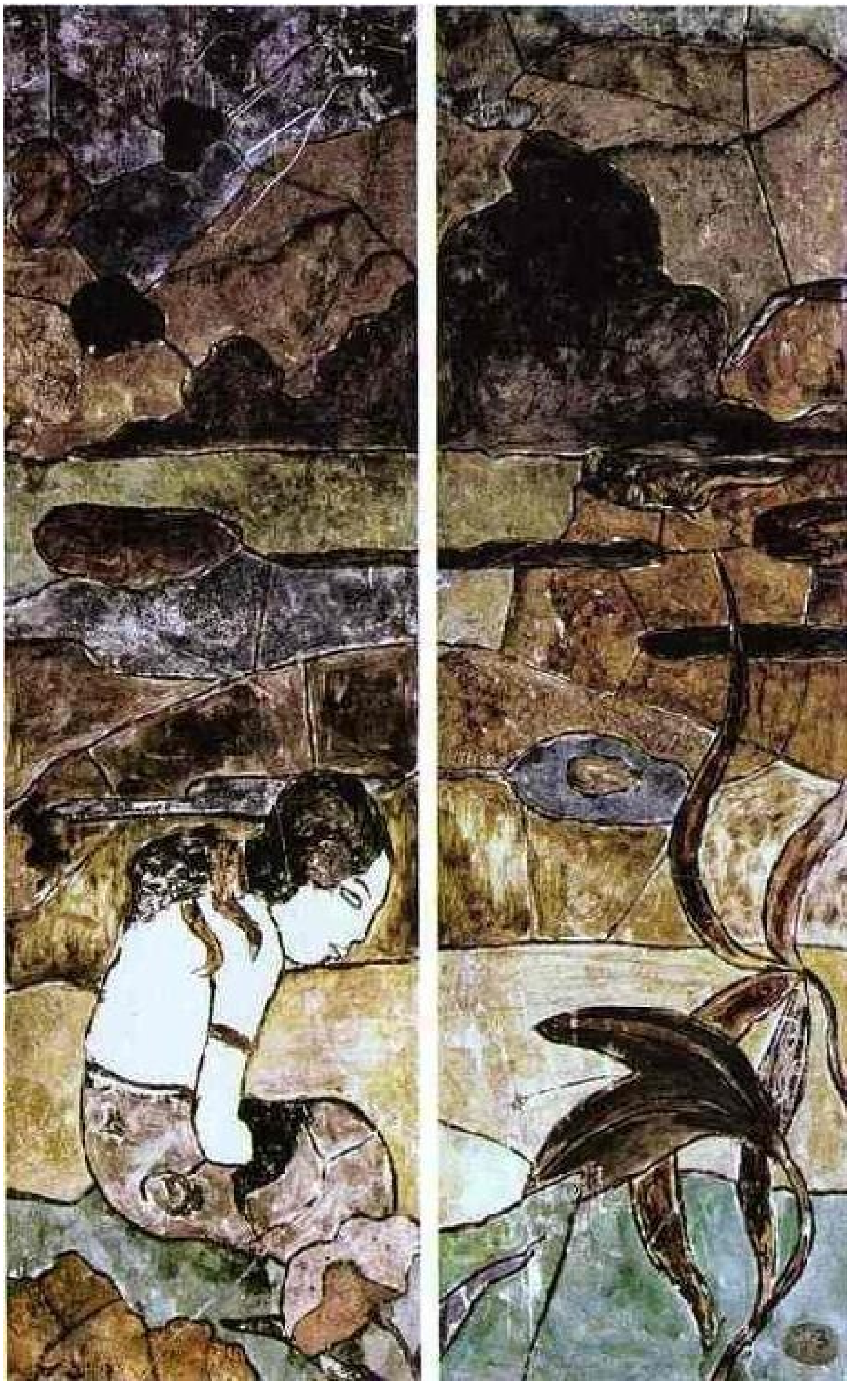
Tahitian Scene

1891-1893
Thielska Galleriet
Watercolour



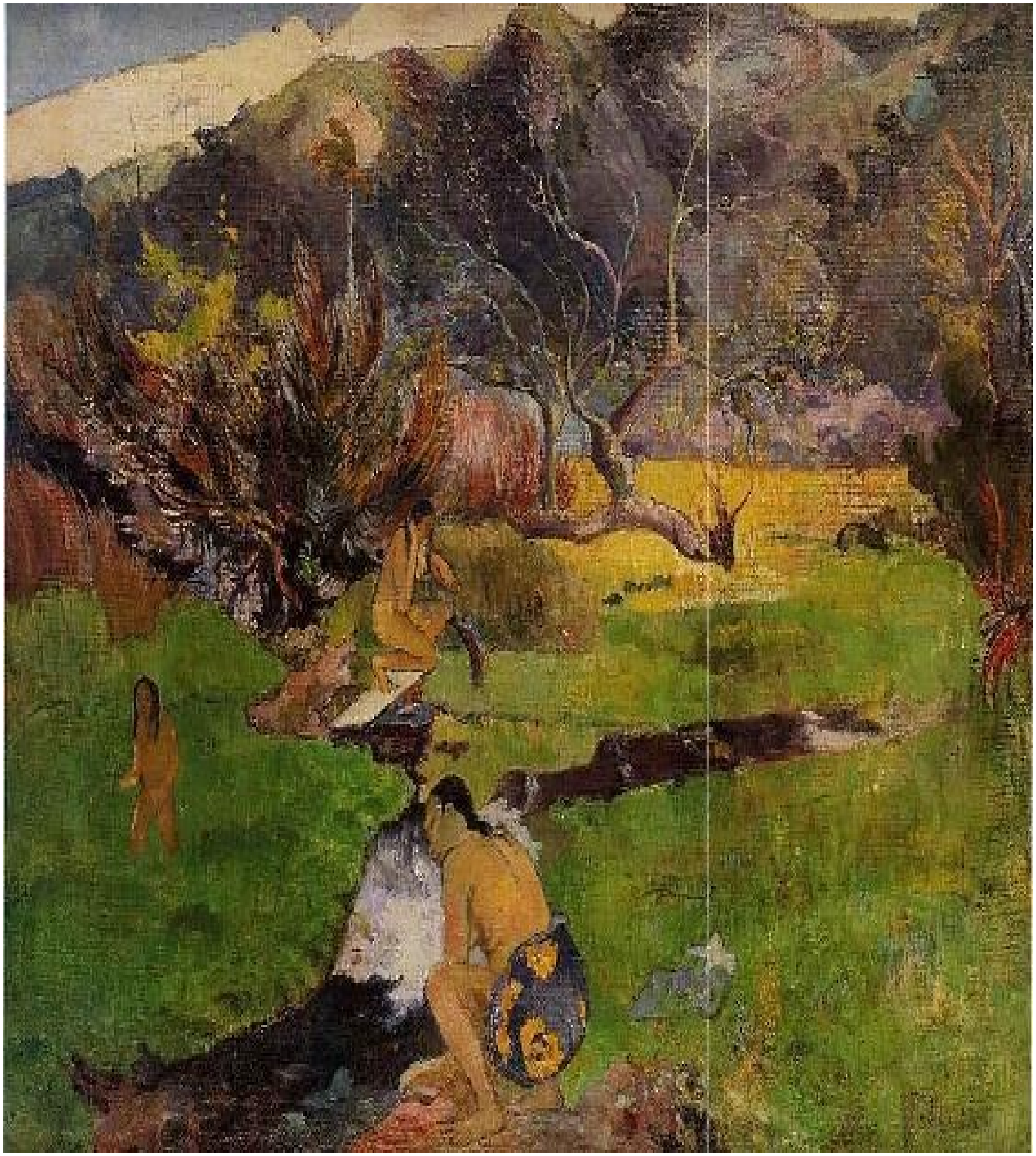
Tahitian Woman in a Landscape

1893
Musée d’Orsay



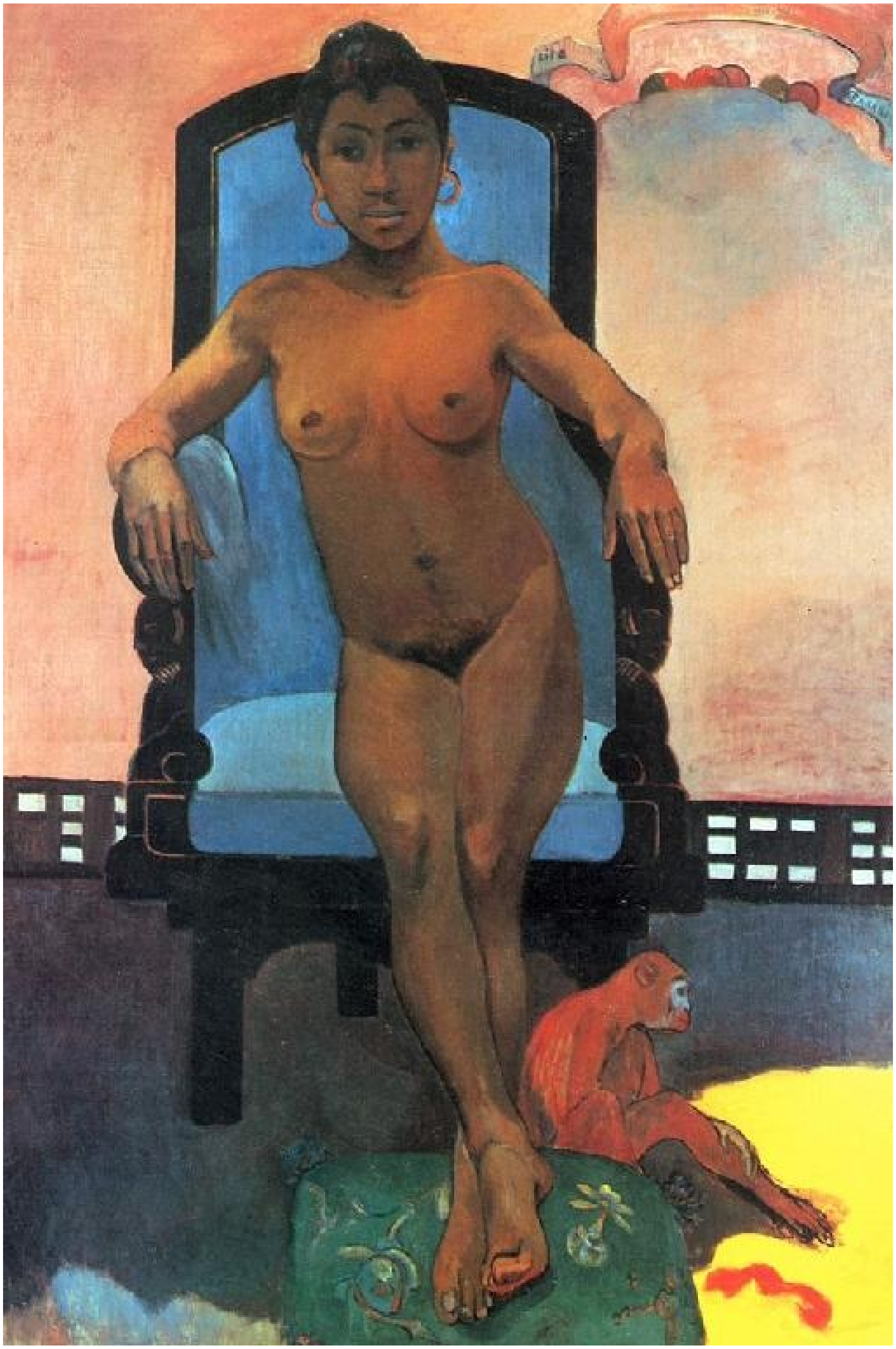
Tahitian Woman near a River

1893
Private collection
Oil on canvas



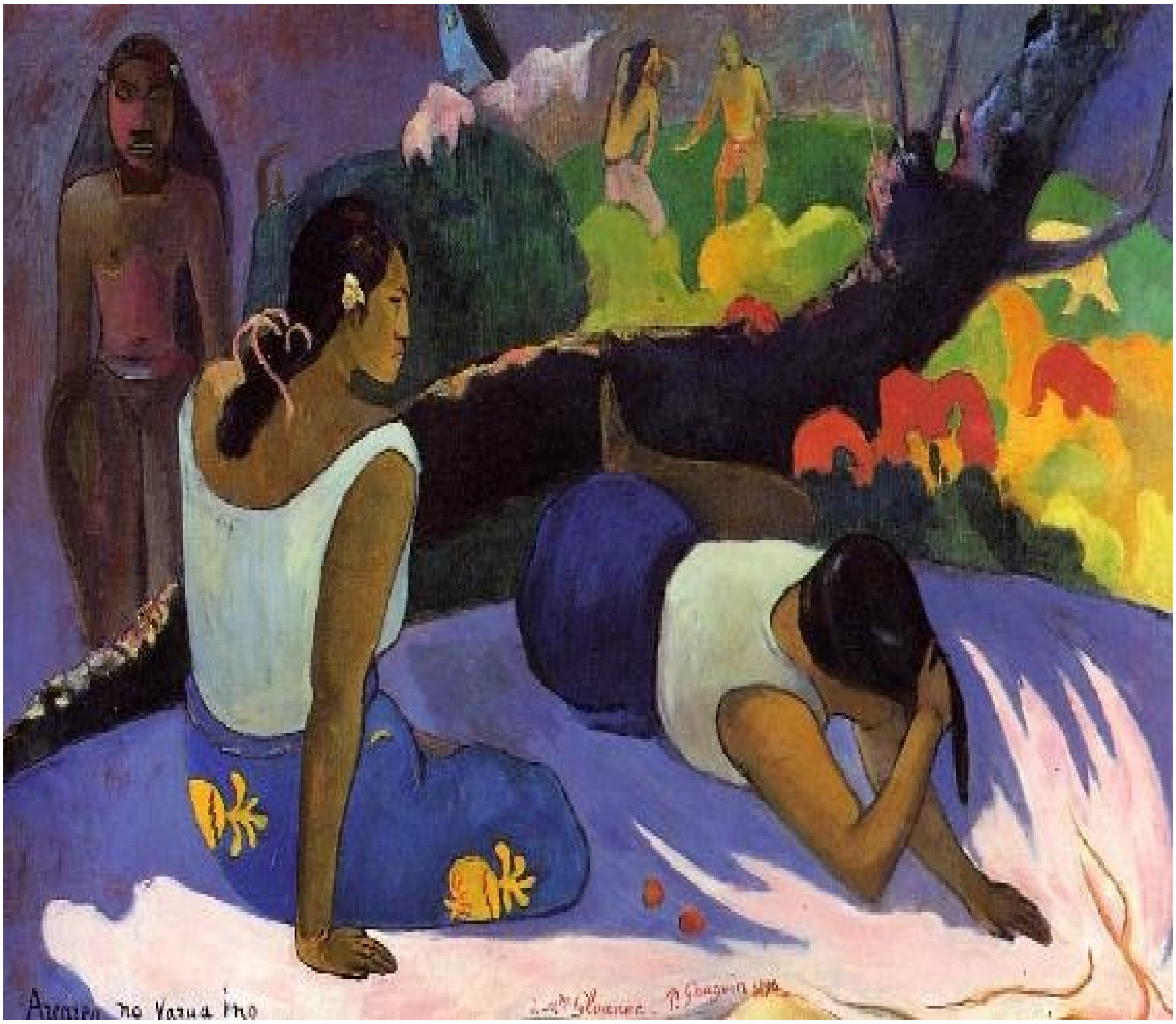
Aita Parari te Tamari Vahine Judith

1893-1894
Private collection
Oil on canvas



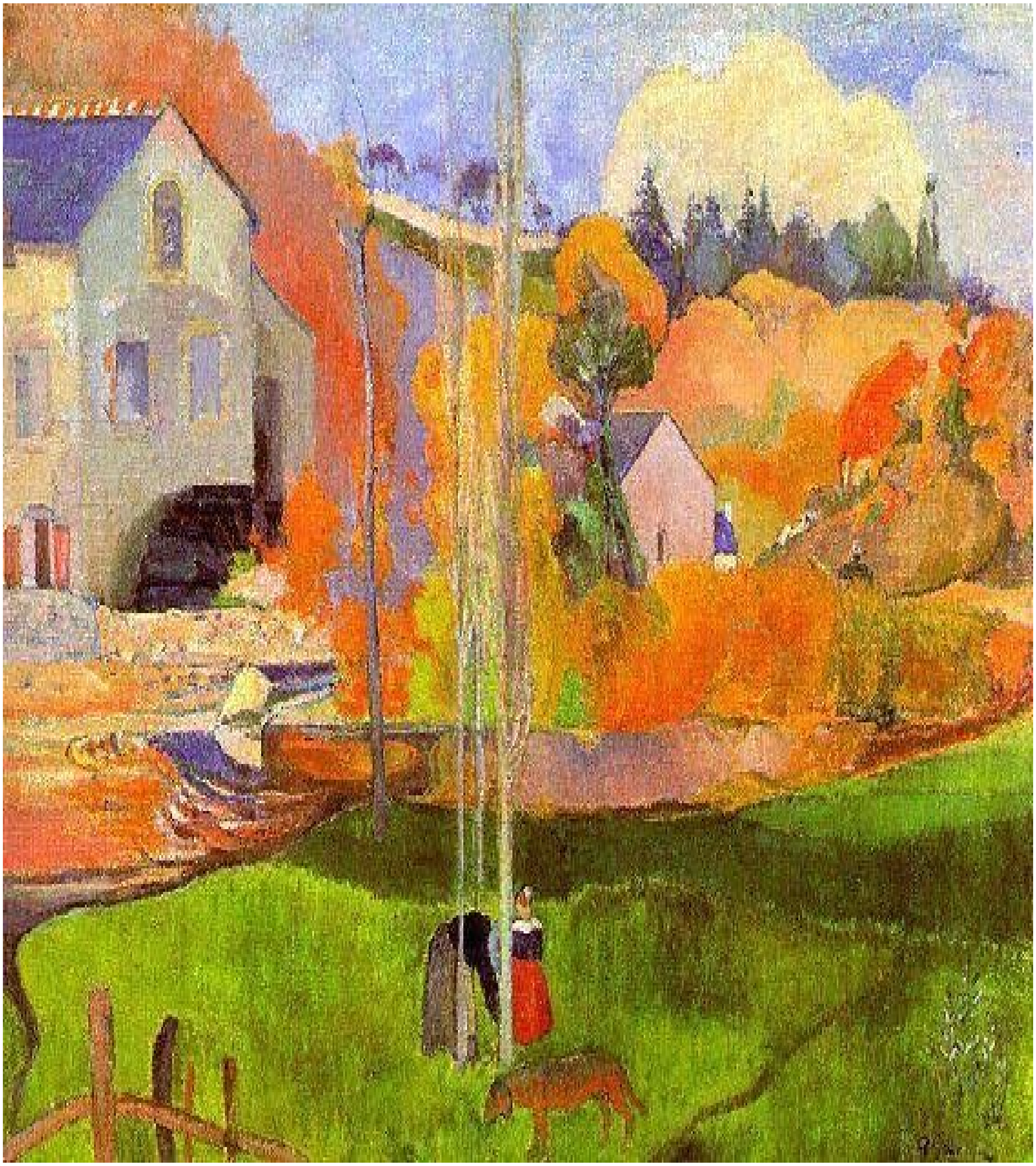
Arearea no varua ino

1894
Ny Carlsberg Glyptotek, Copenhagen
Oil on canvas



Breton Landscape

1894
Musée d’Orsay
Oil on canvas



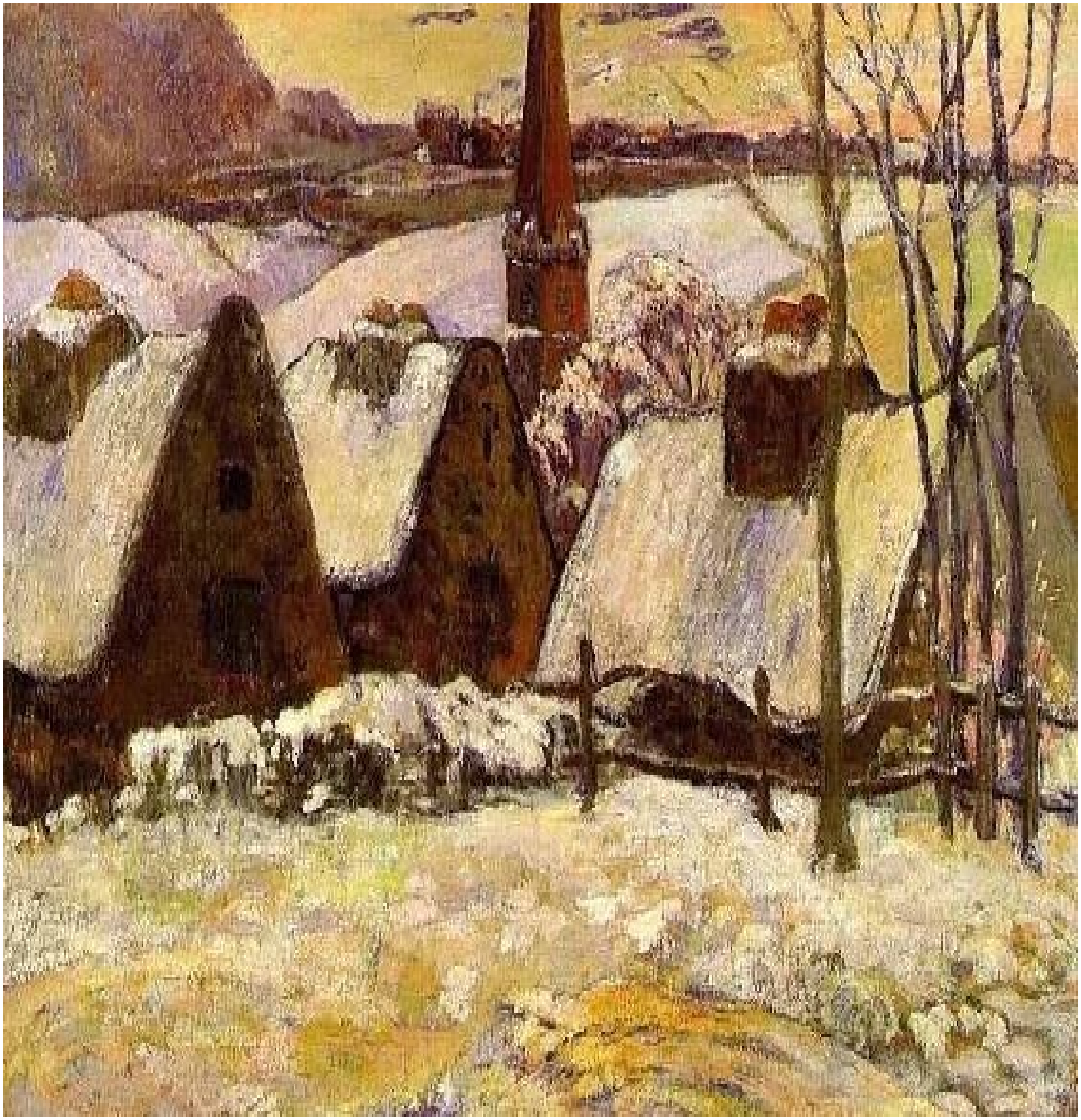
Breton Valley

1894
Private collection
Watercolour

P.G

Breton Village in the Snow

1894
Musée d’Orsay
Oil on canvas



Breton Woman in Prayer

1894
Sterling and Francine Clark Art Institute - Williamstown, MA
Oil on canvas

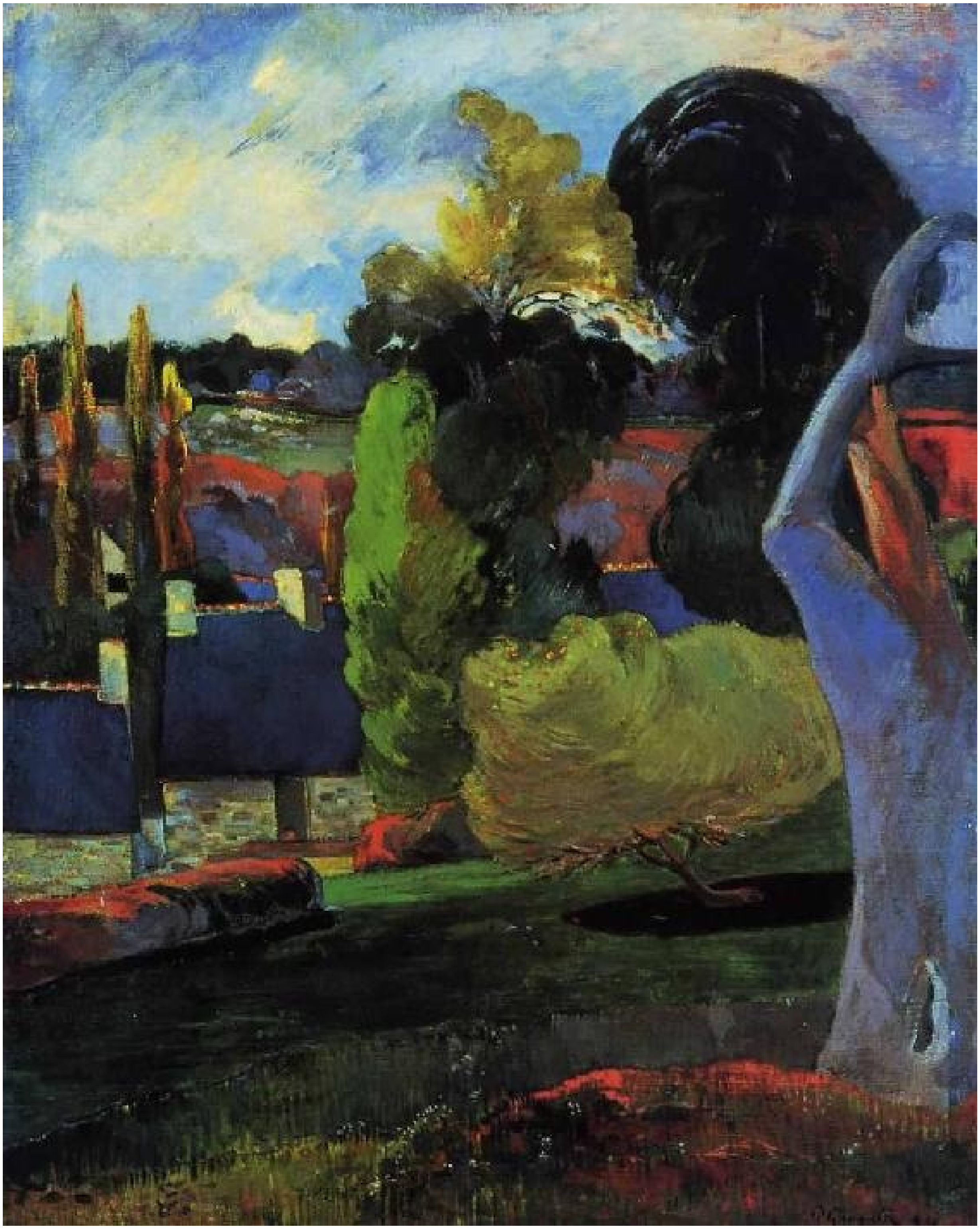
P Gauguin 94

The Cellist

1894
Baltimore Museum of Art
Oil on canvas

Farm in Brittany

1894
Private collection
Oil on canvas

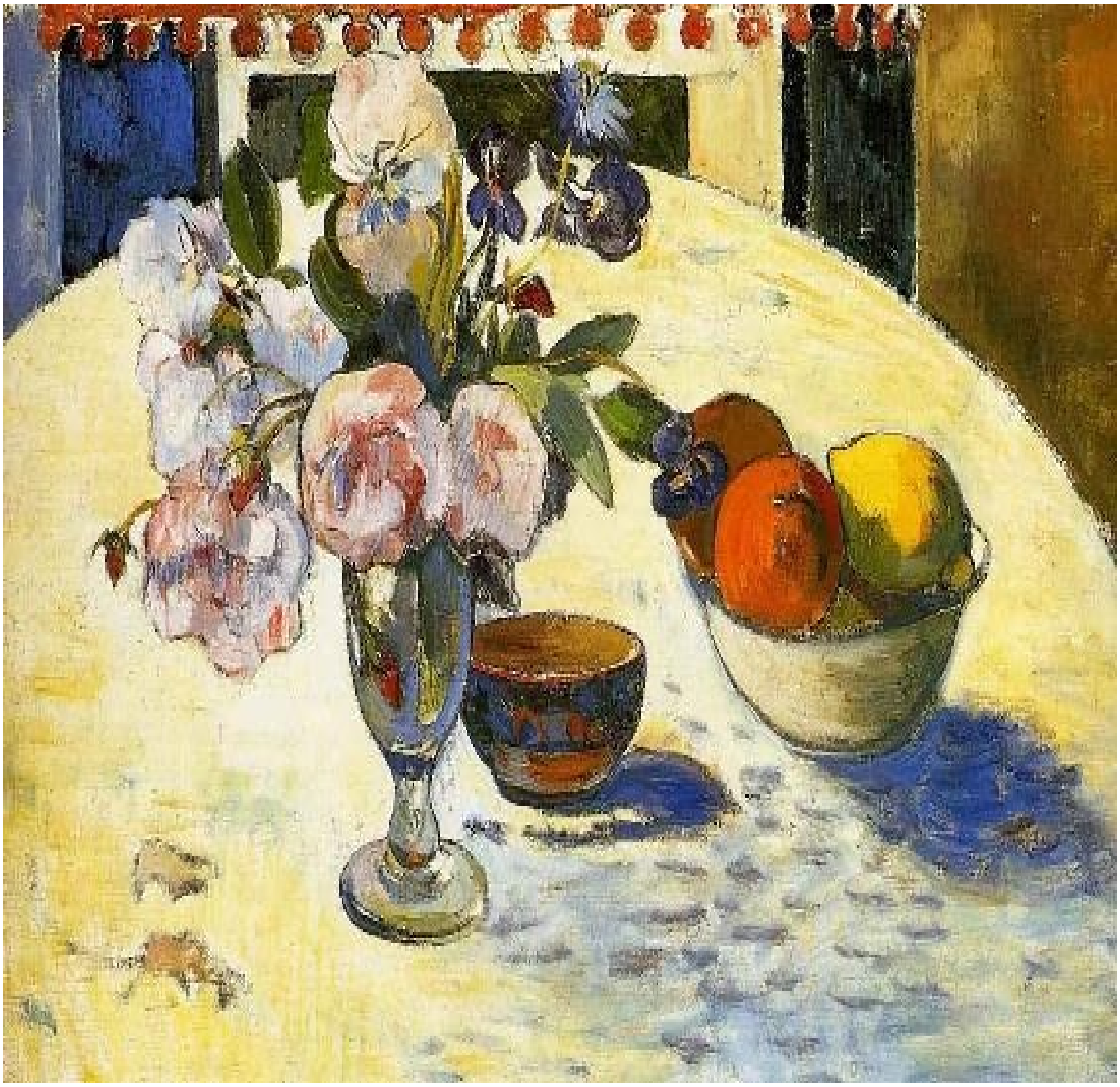


Farm in Brittany

1894
Metropolitan Museum of Art - New York, NY
Oil on canvas

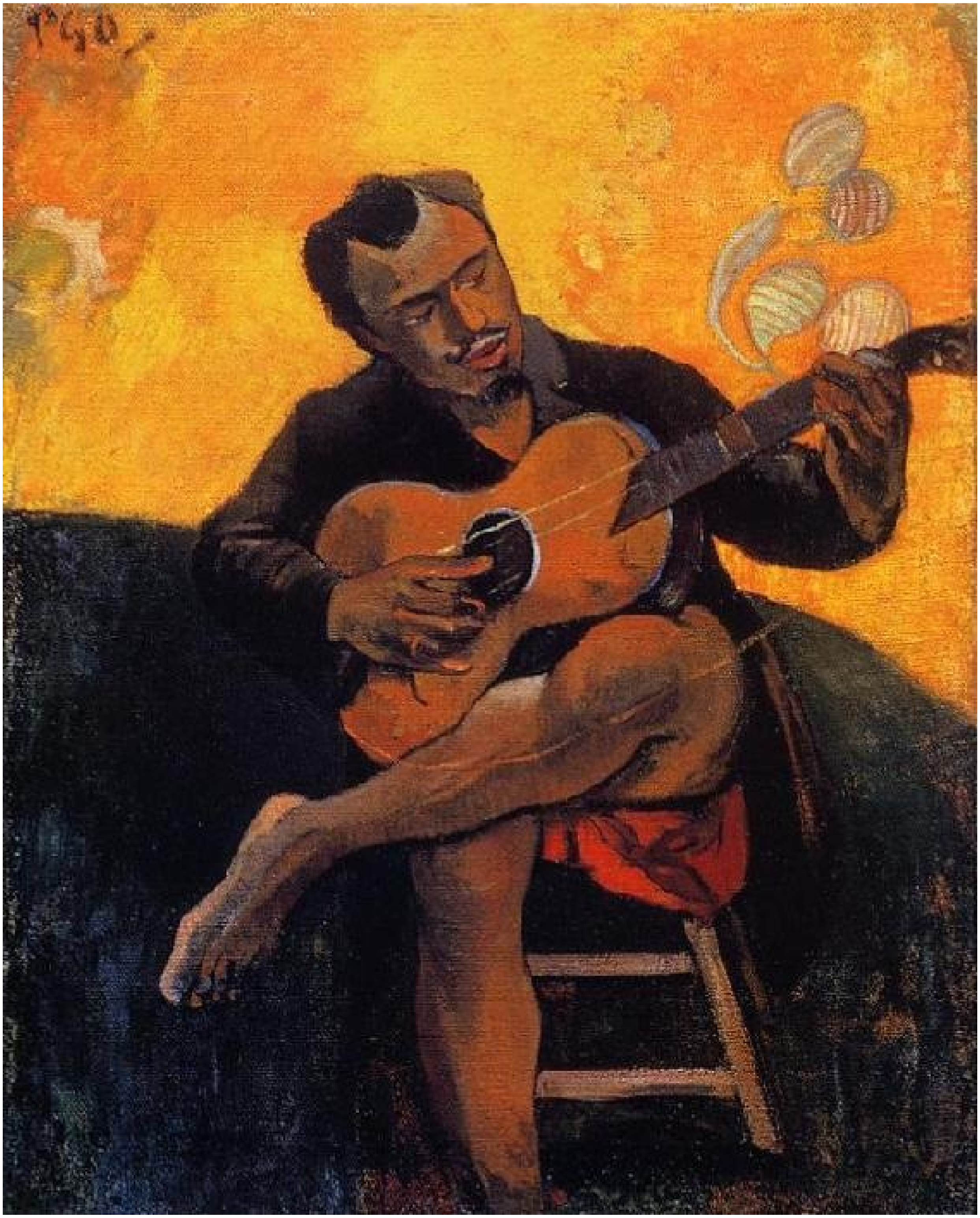
Flowers in a Fruit Bowl

1894
Museum of Fine Arts - Boston
Oil on canvas



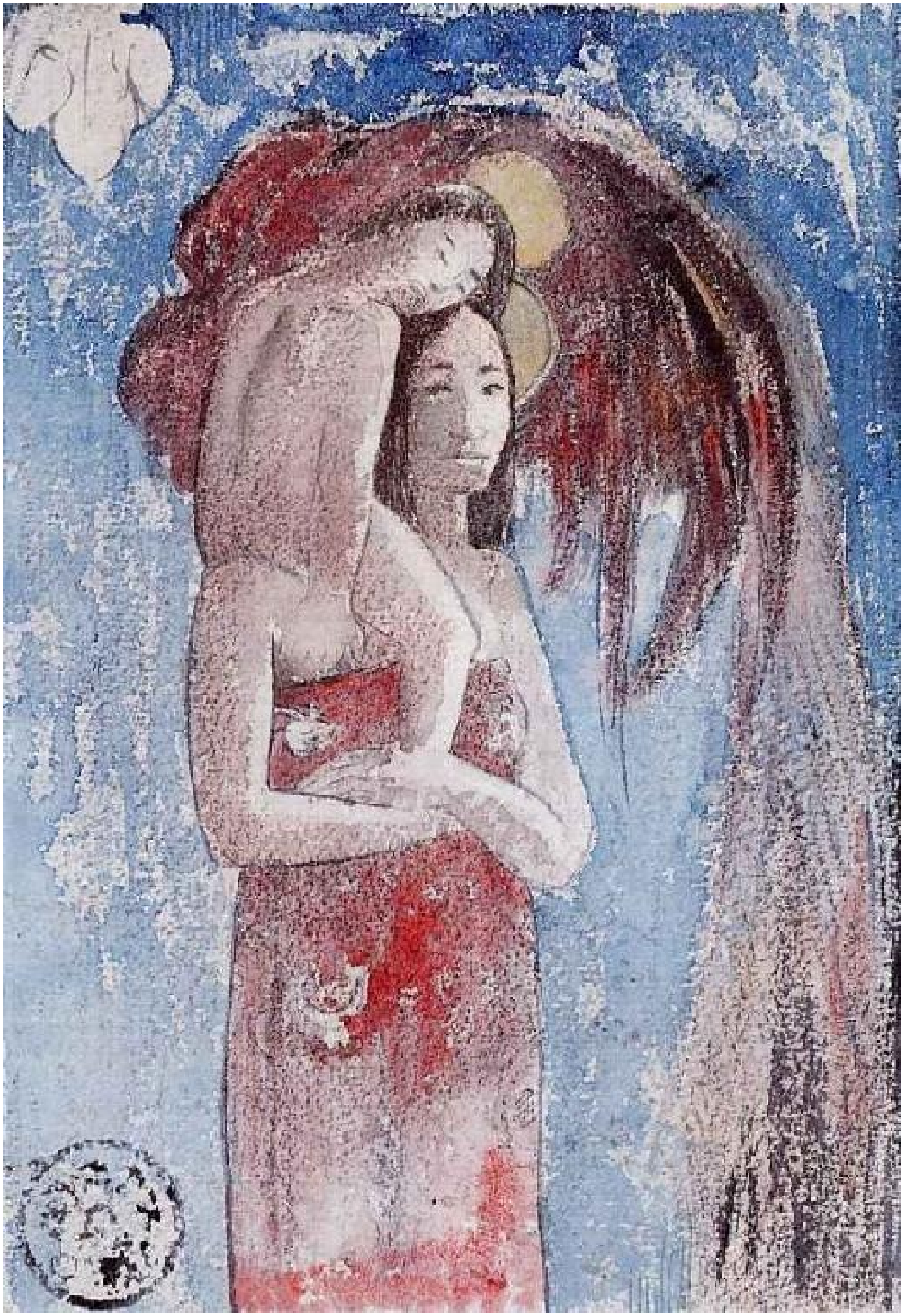
The Guitar Player

1894
Private collection
Oil on canvas


P Go

Ia Orana Maria

1894
Private collection
Watercolour



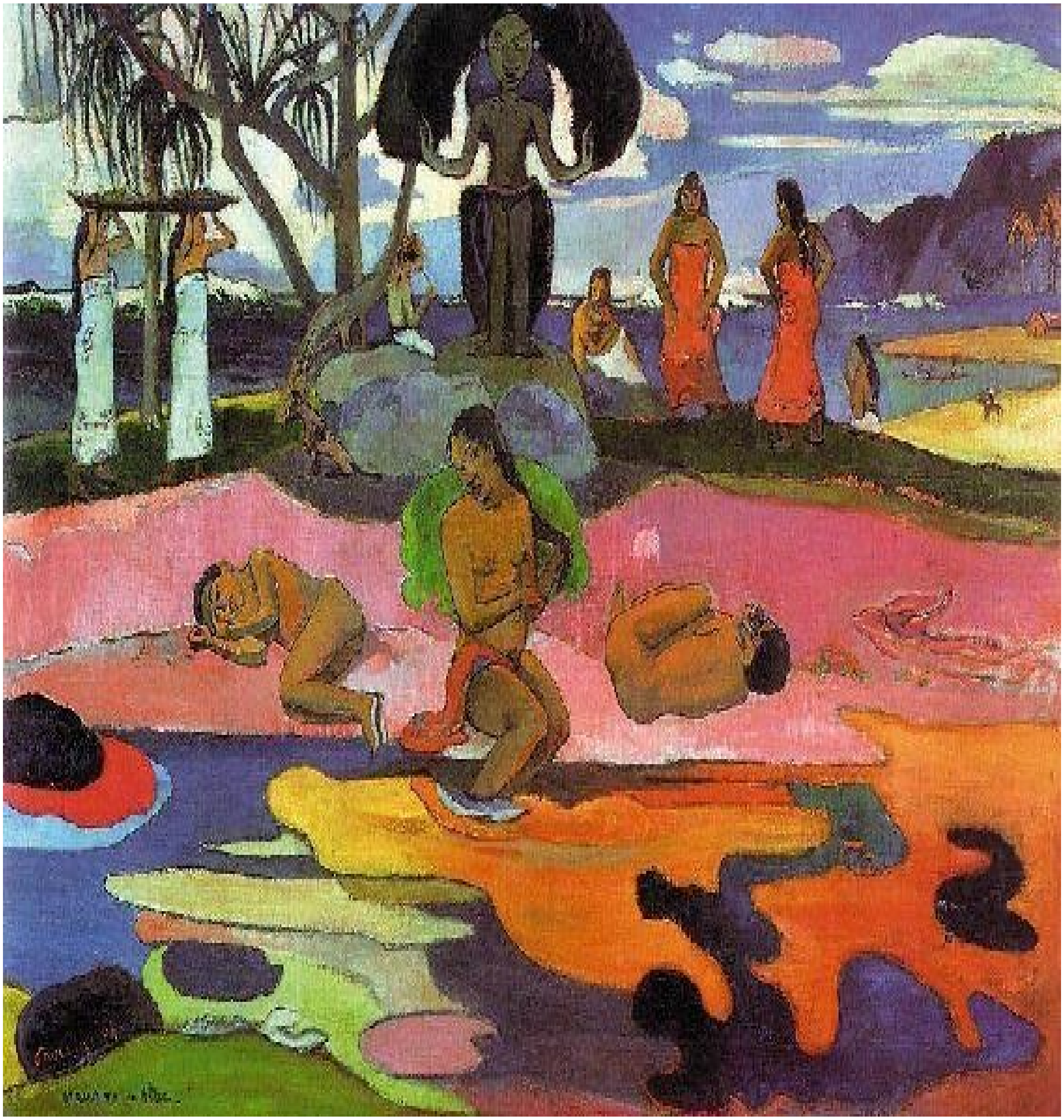
Ja Orana Ritou

1891-1894
Private collection
Watercolour

Ia Orana

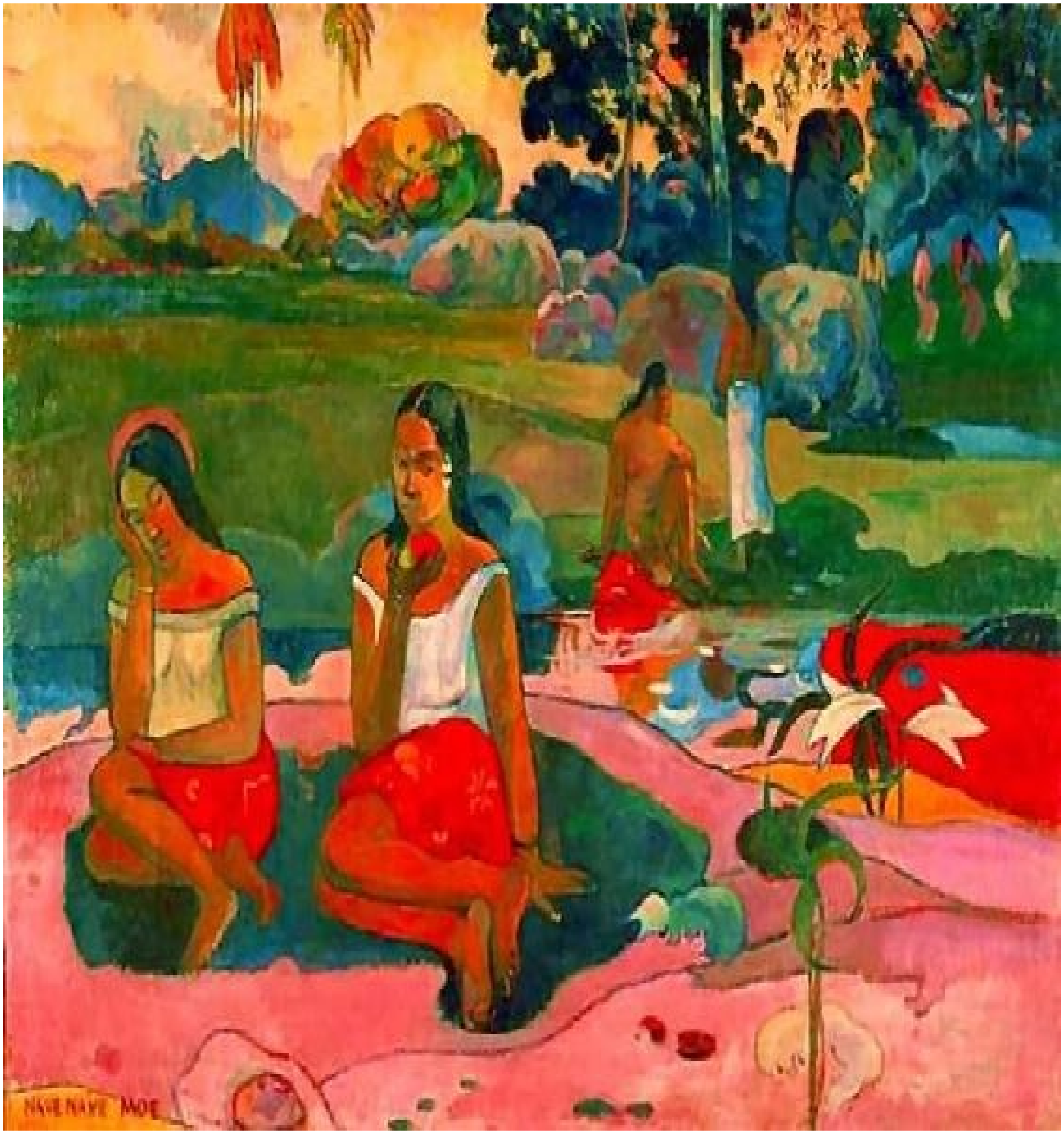
Mahana no atua

1894
Art Institute of Chicago
Oil on canvas



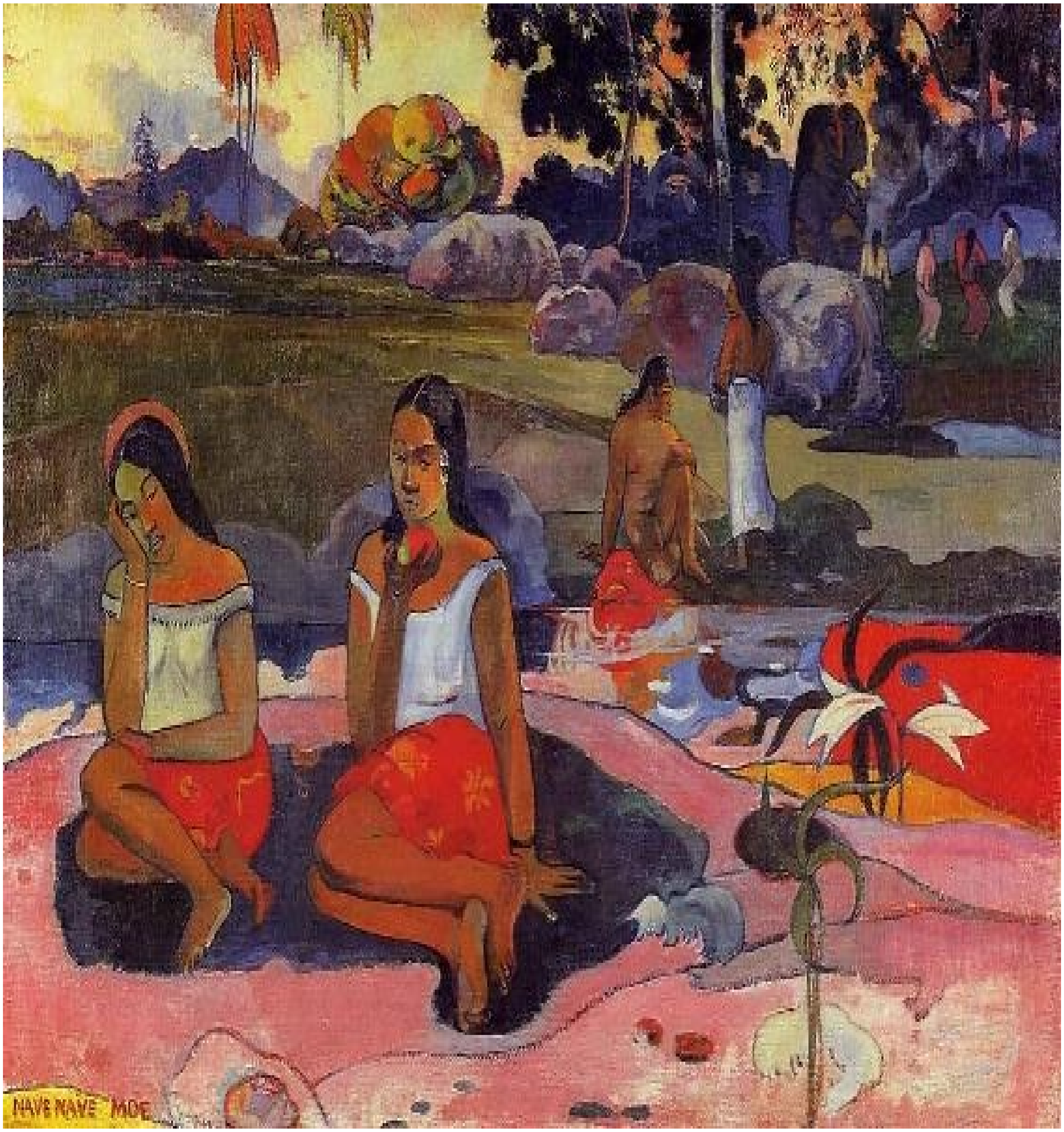
Miraculous Source

1894
Private collection
Oil on canvas



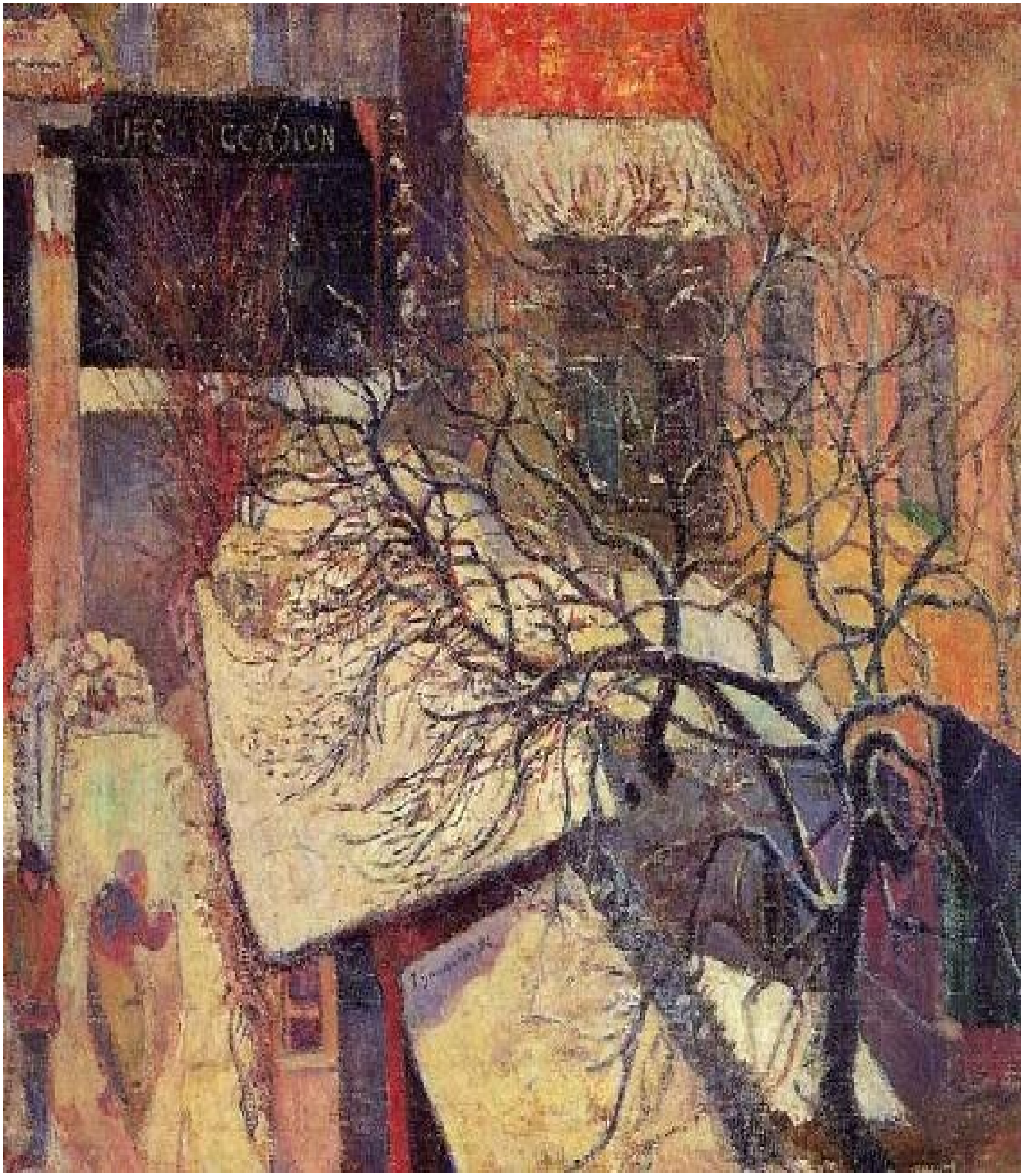
Nave Nave Moe

1894
The State Hermitage Museum - St Petersburg
Oil on canvas



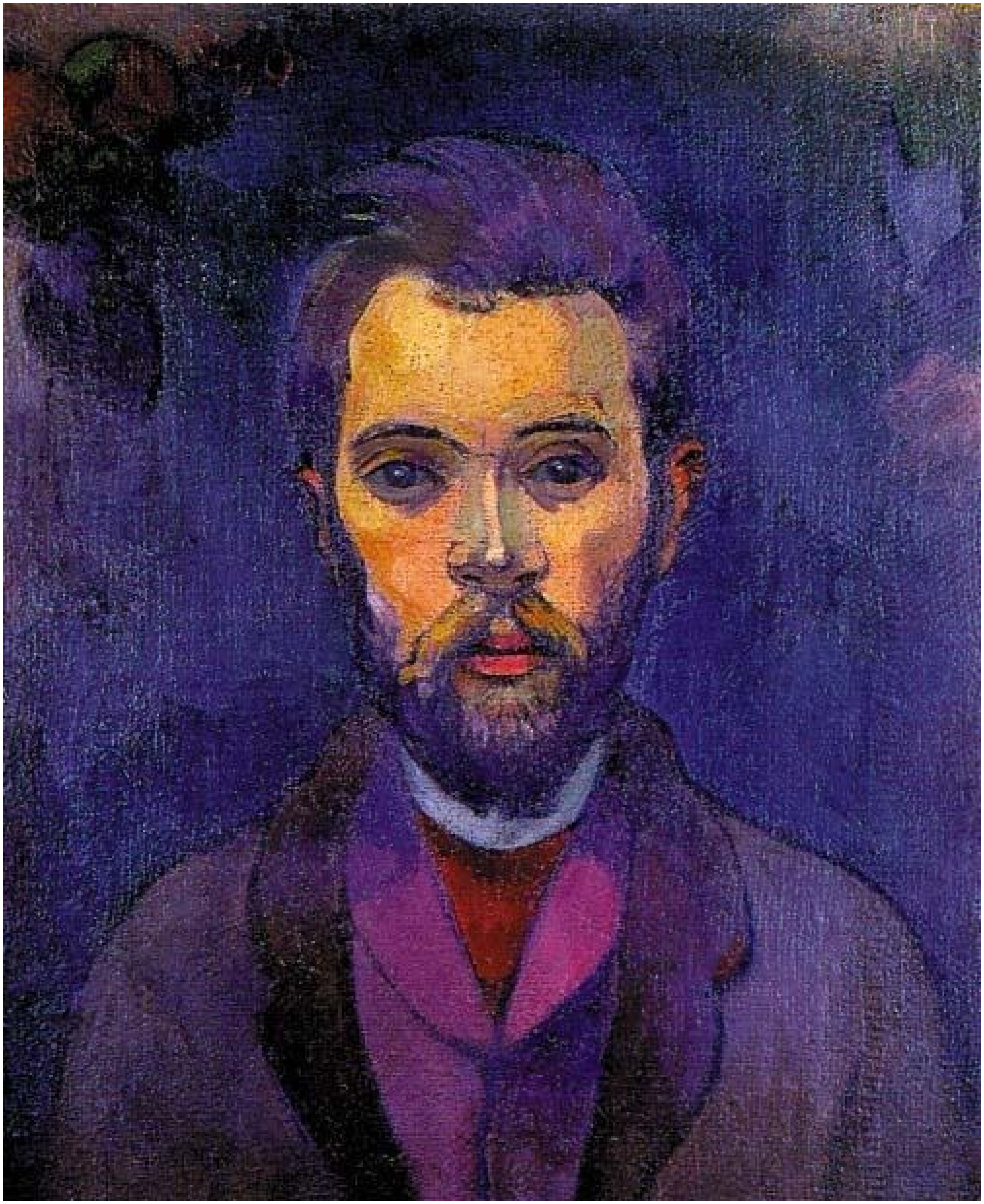
Paris in the Snow

1894
Van Gogh Museum
Oil on canvas



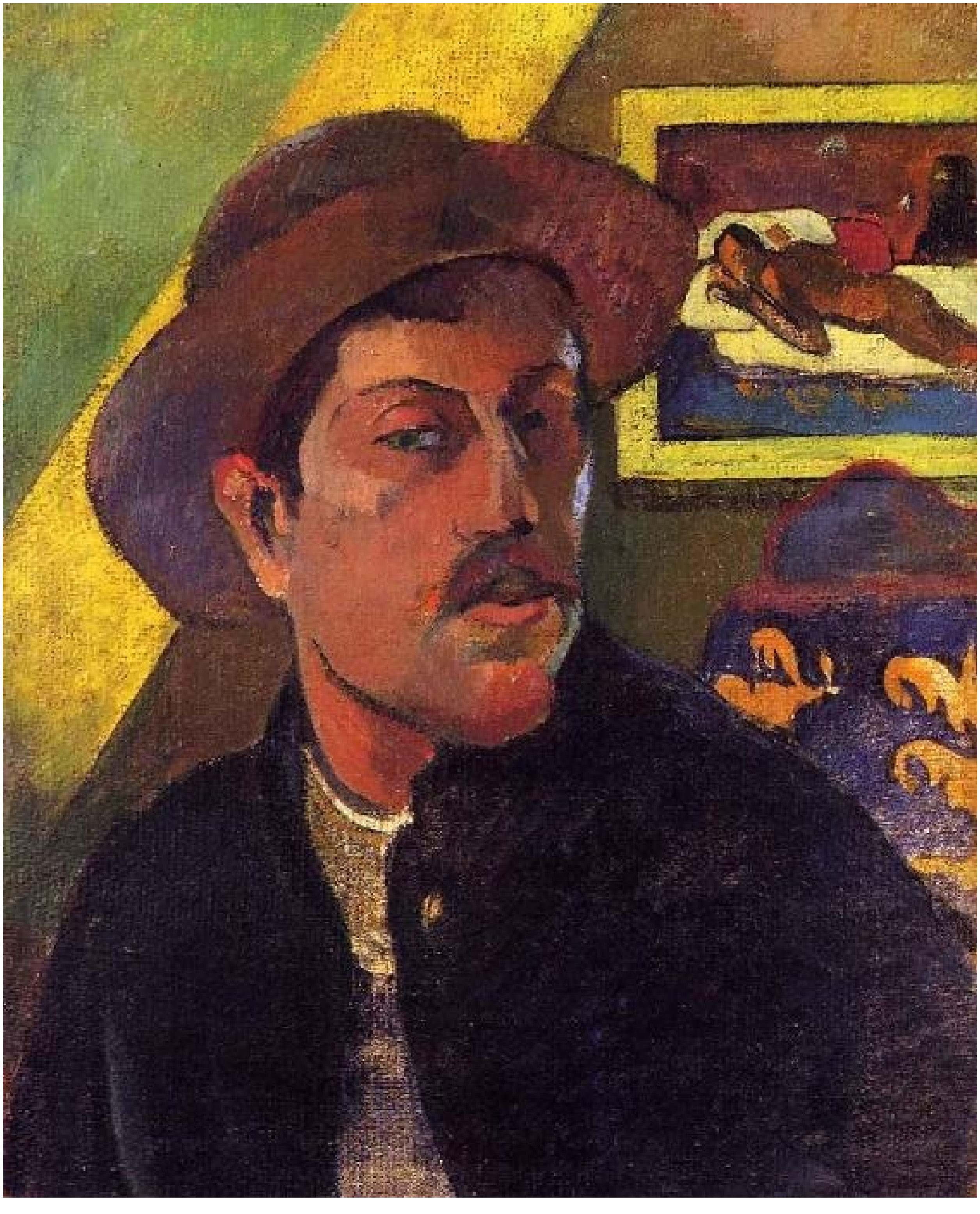
Portrait of William Molard

1893-1894
Musée d’Orsay
Oil on canvas



Self Portrait with Hat

1893-1894
Musée d’Orsay
Oil on canvas

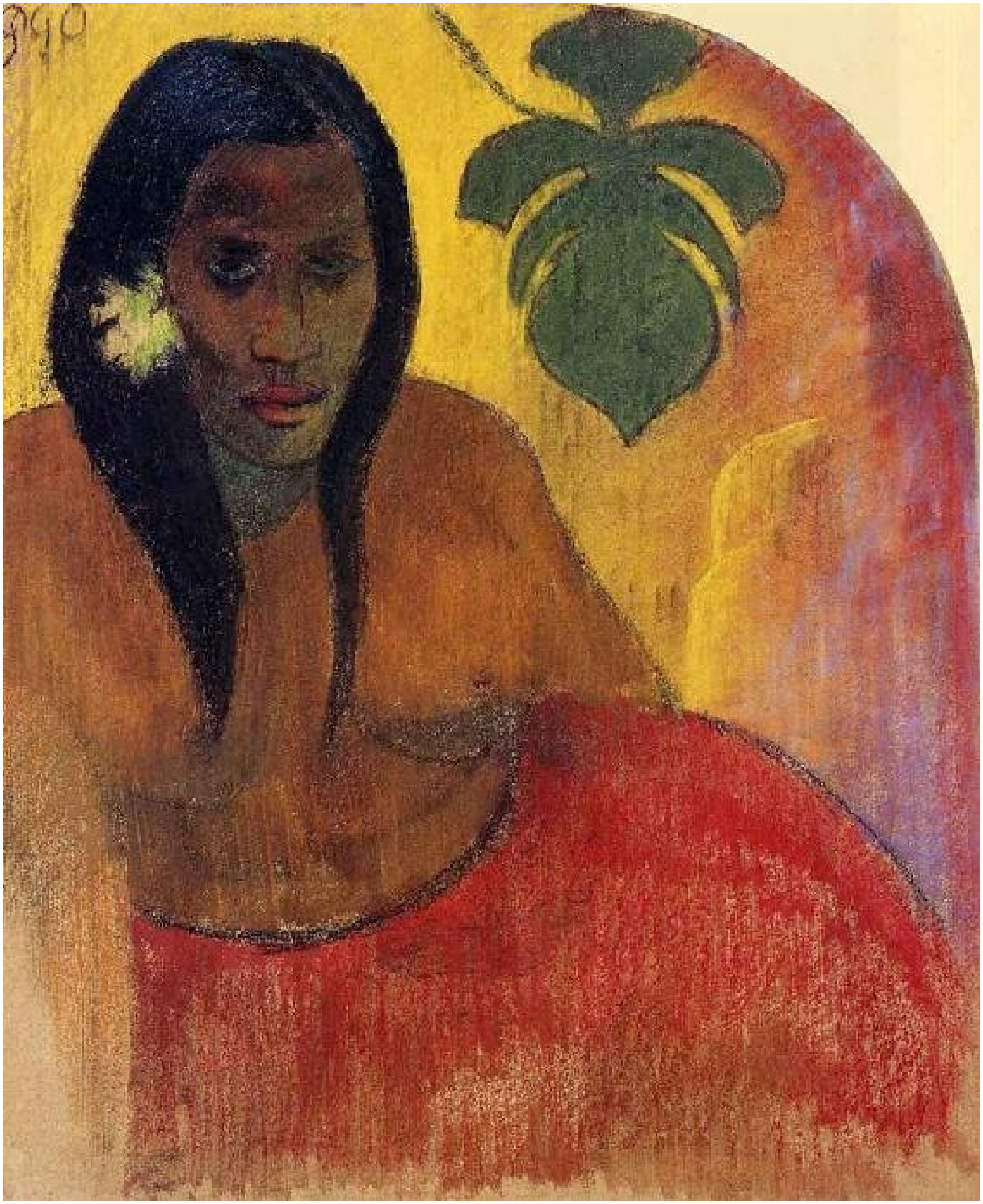


Self Portrait with Palette

1894
Private collection
Oil on canvas

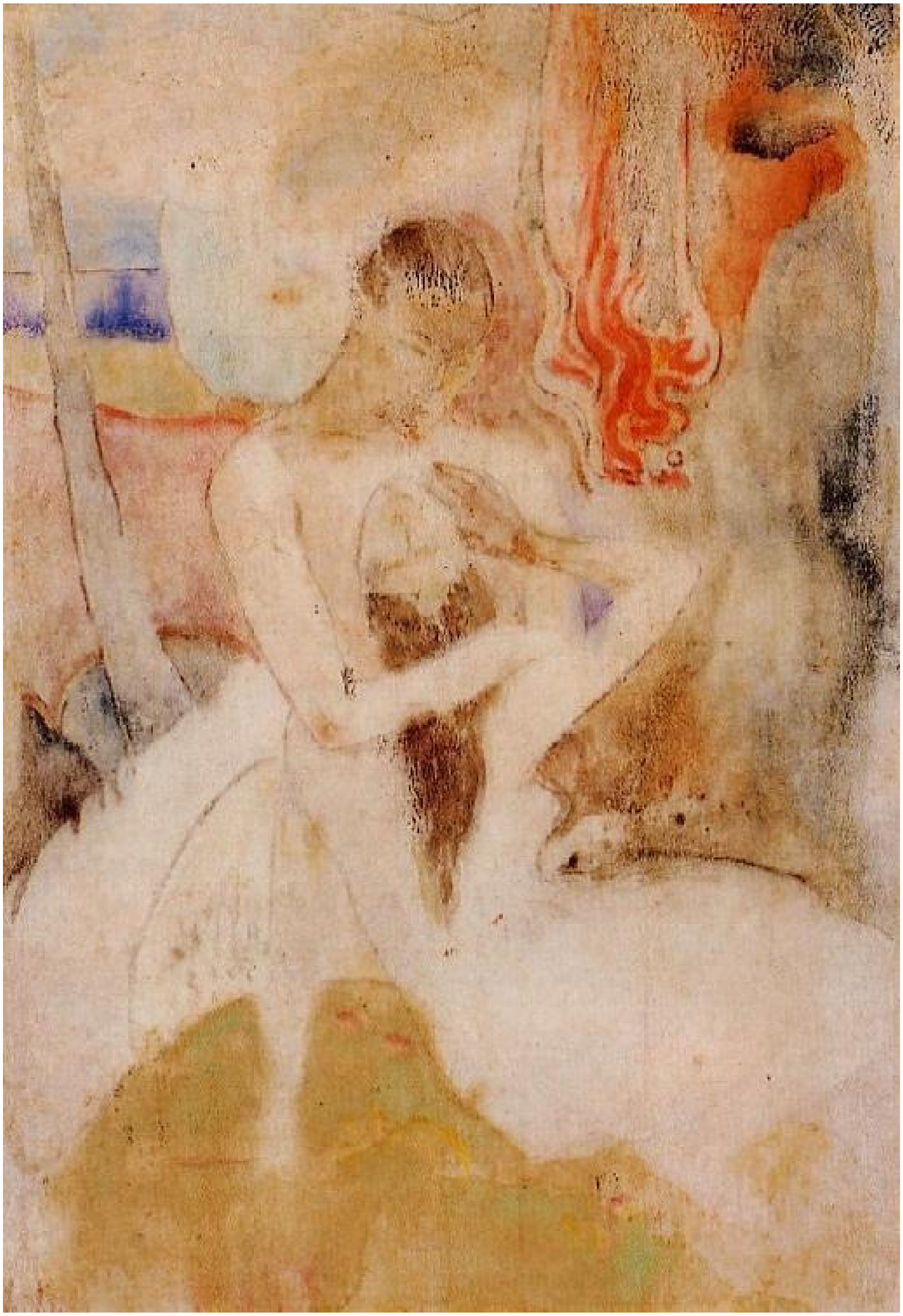
Tahitian Woman

1893-1894
Brooklyn Museum
Pastel


890

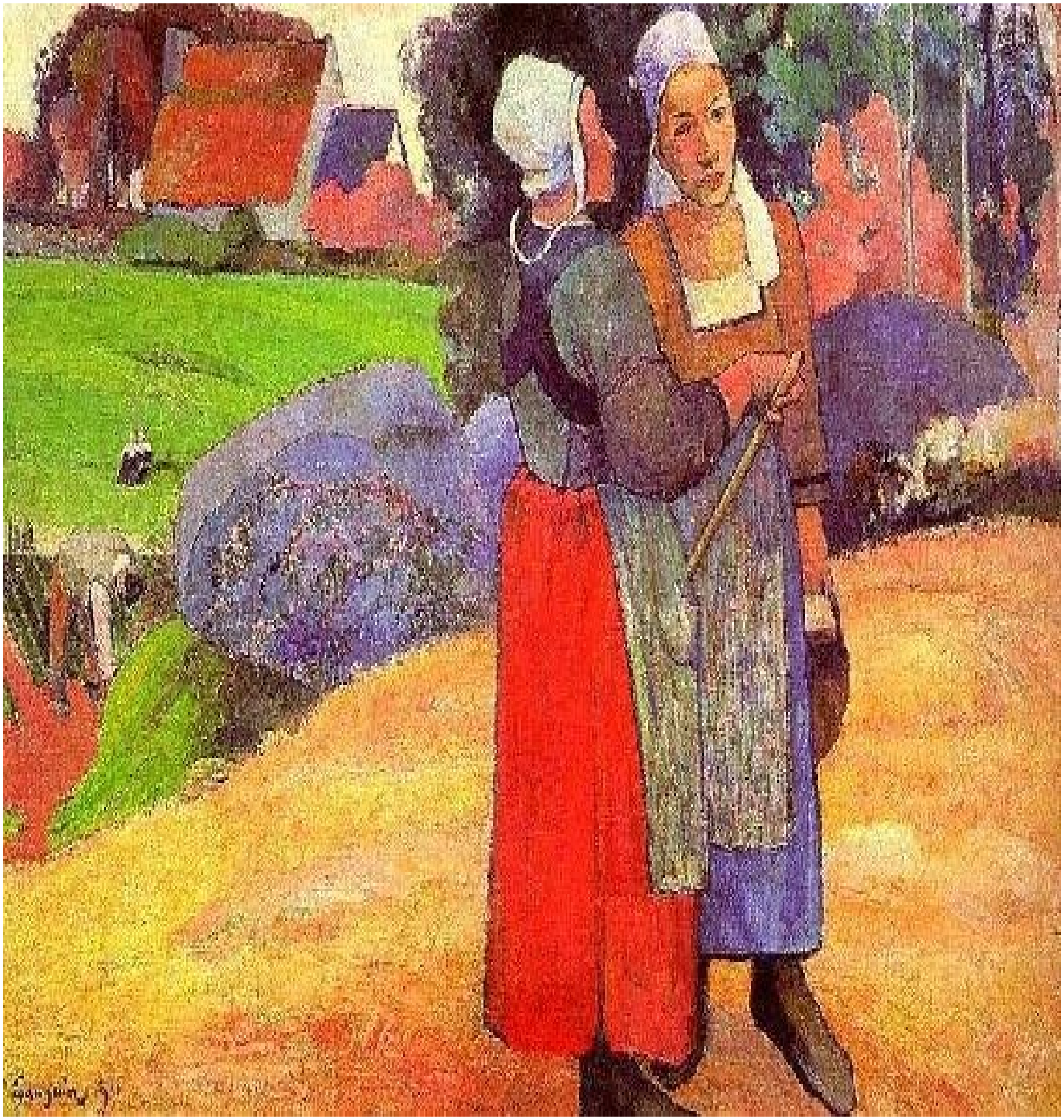
Te Faruru

1894
Private collection
Watercolour



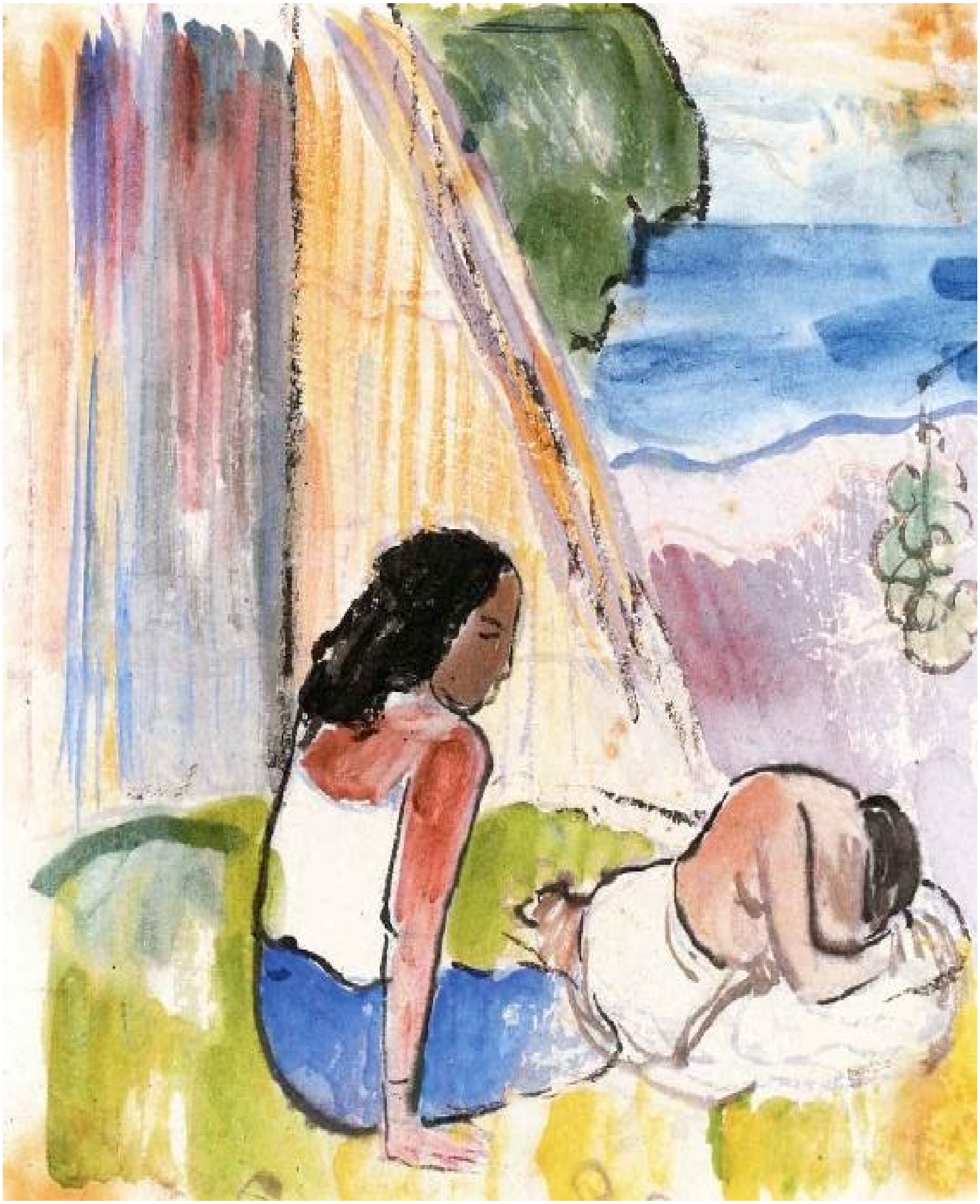
Two Breton Peasants on the Road

1894
Musée d’Orsay
Oil on canvas



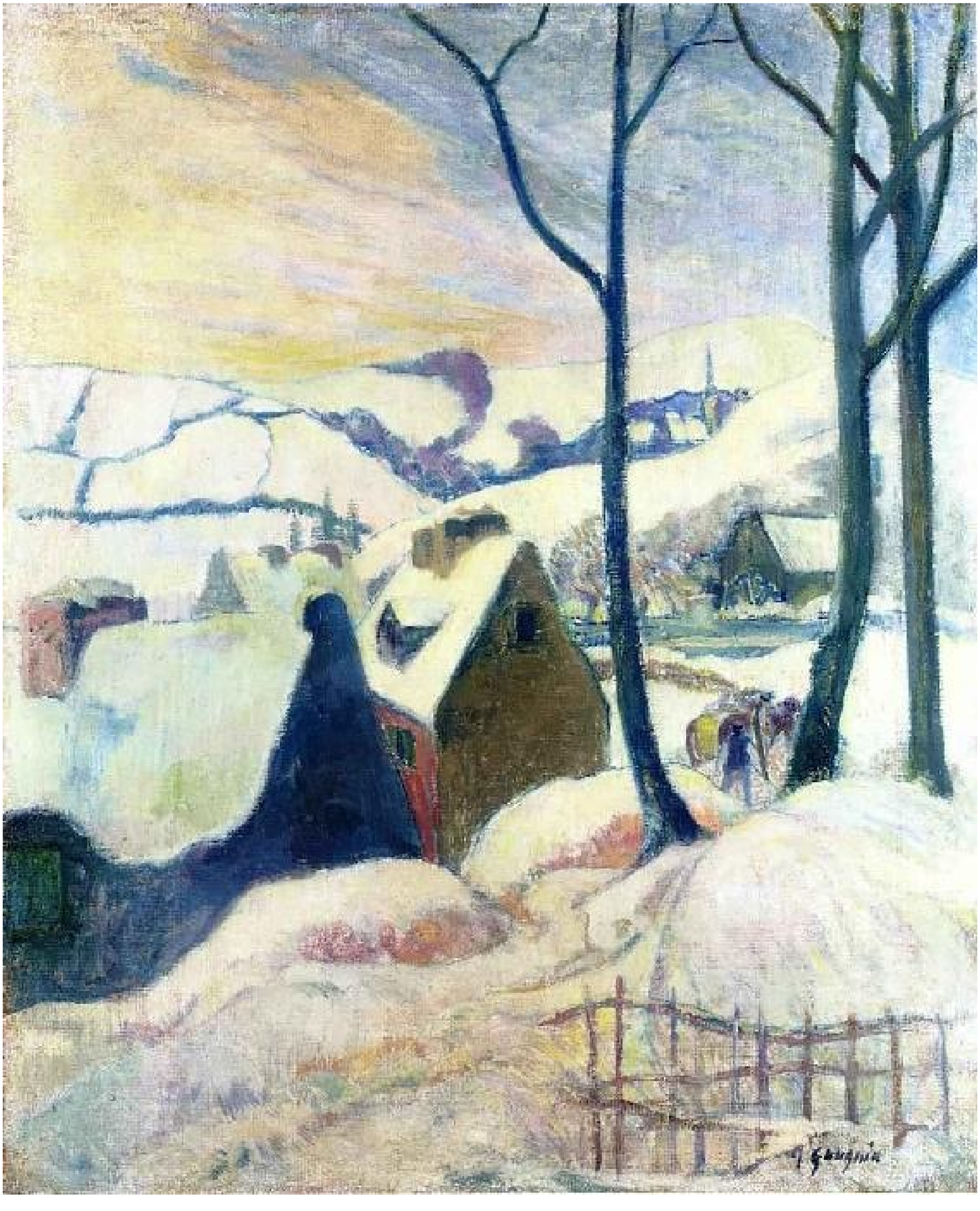
Two Tahitians

1894
Private collection
Watercolour



Village in the Snow

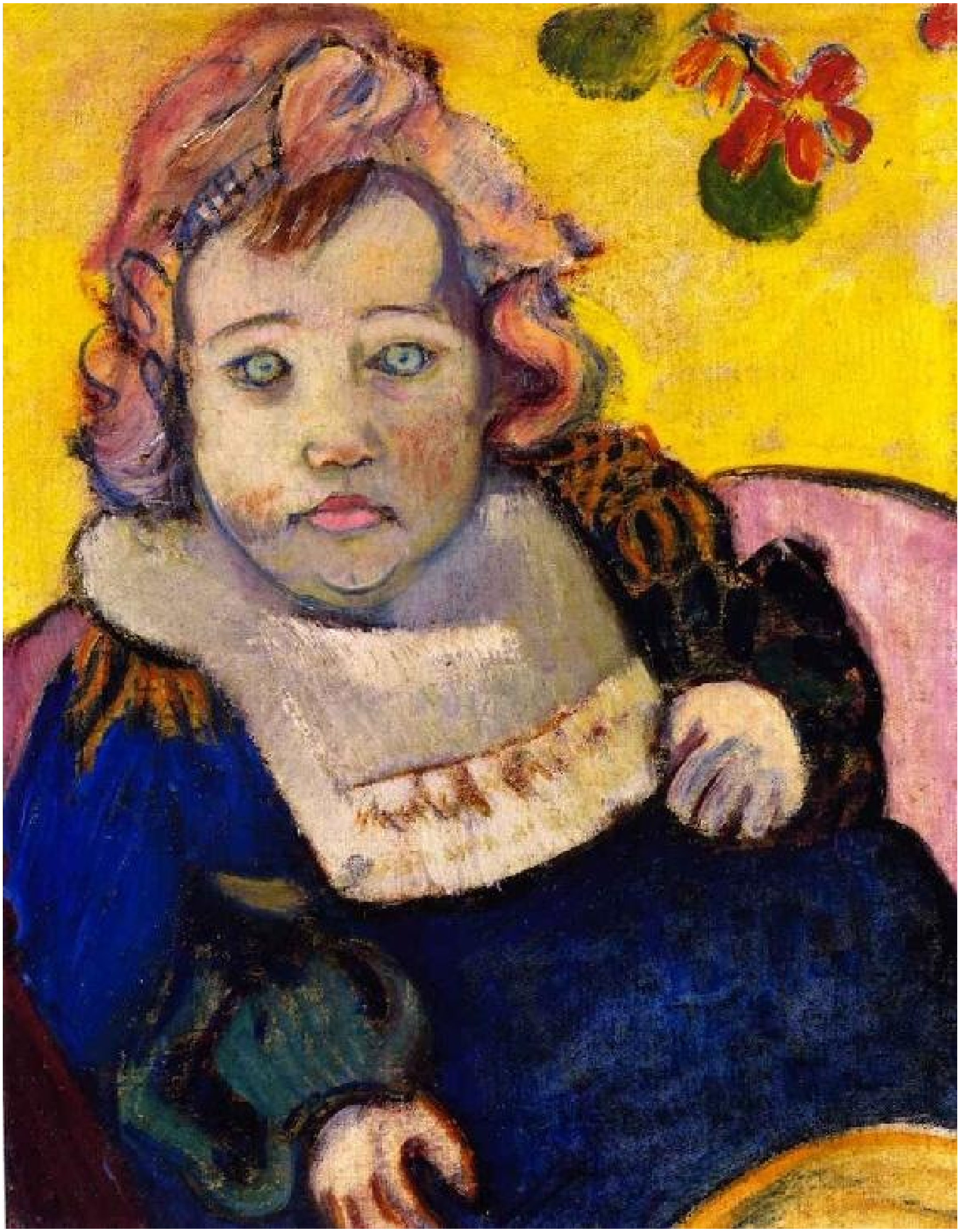
1894
Private collection
Oil on canvas



P Gauguin

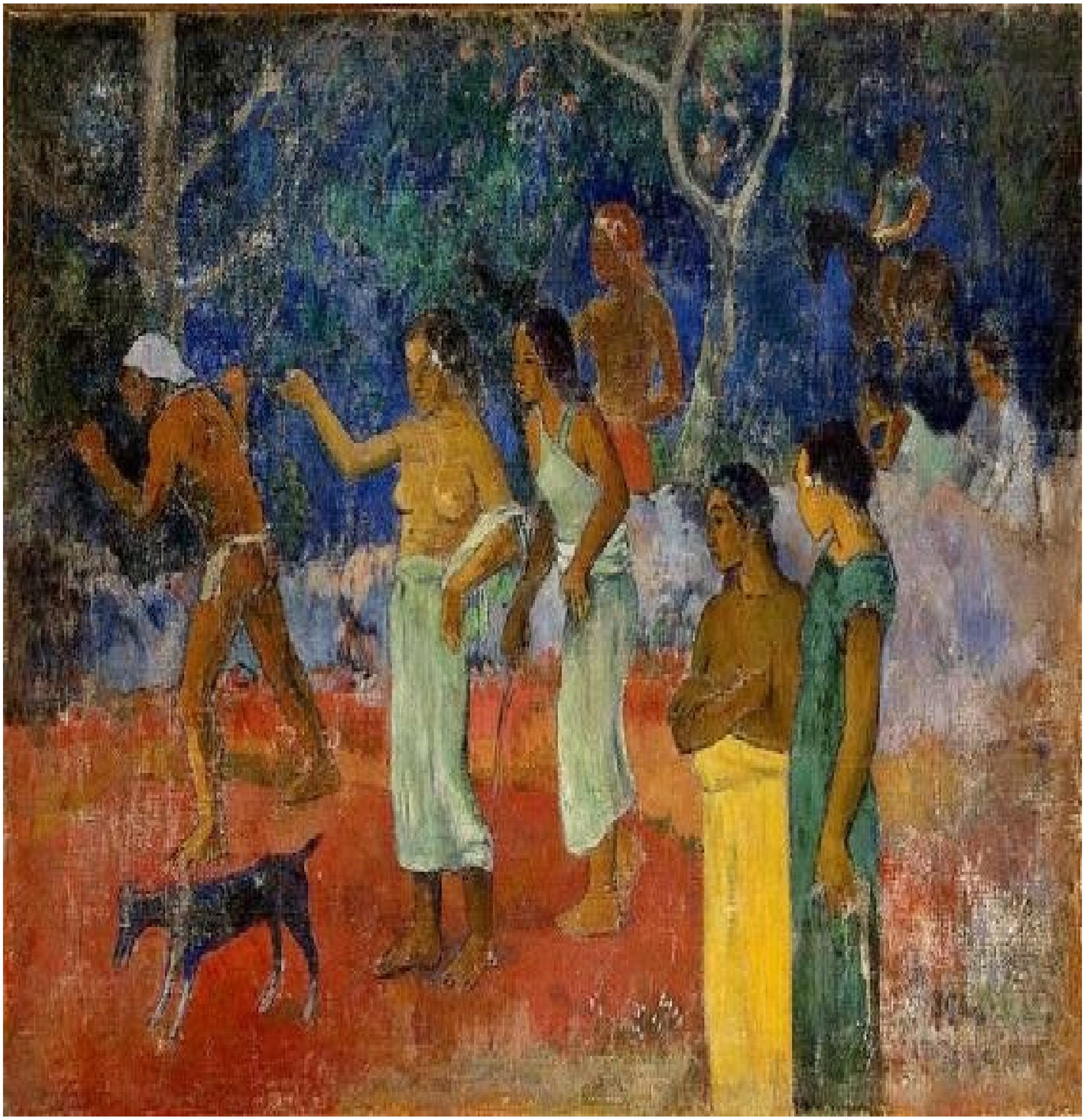
Child with Bib

1895
Private collection
Oil on canvas



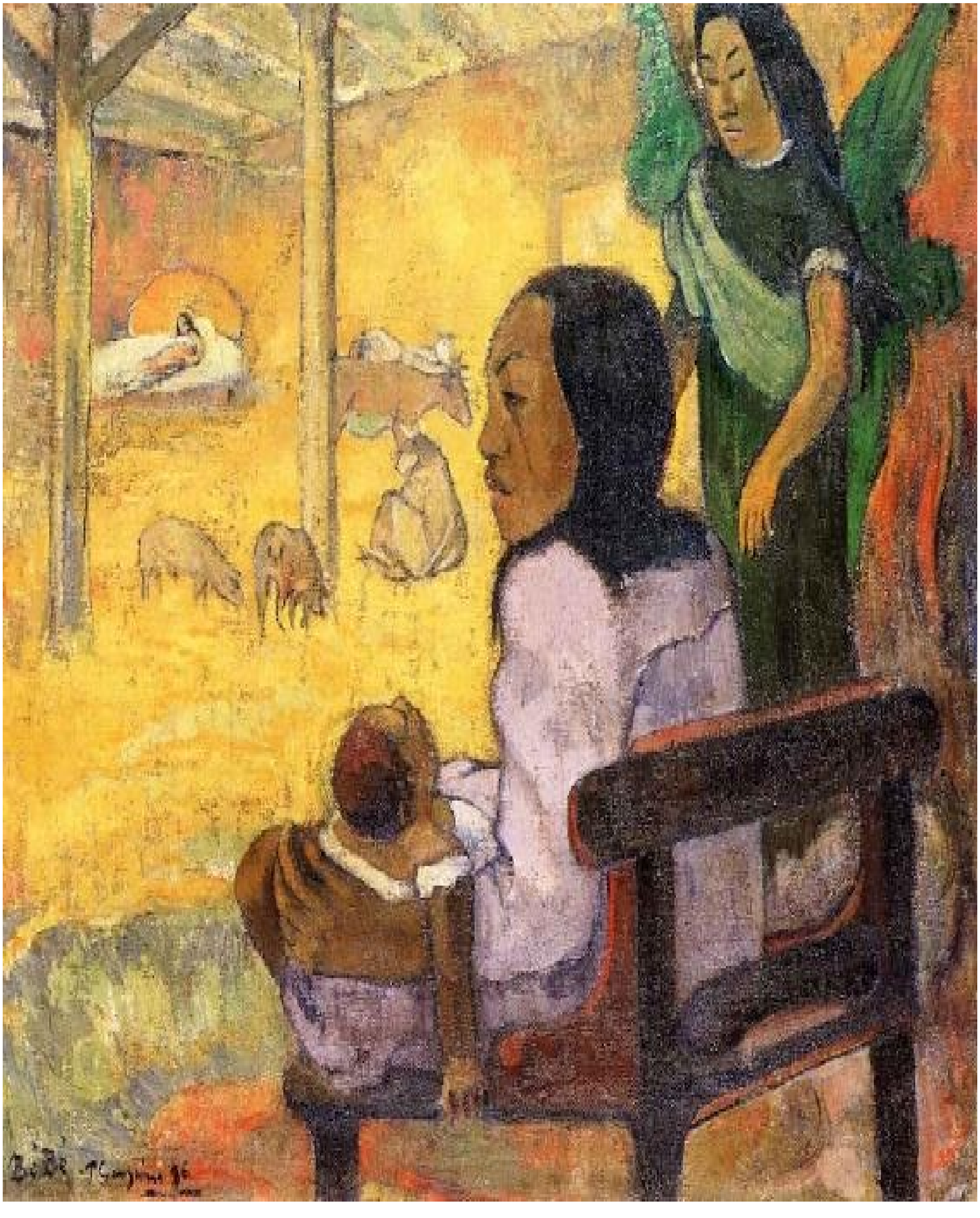
Scene from the Life of Tahitians

1895
The State Hermitage Museum - St Petersburg
Oil on canvas



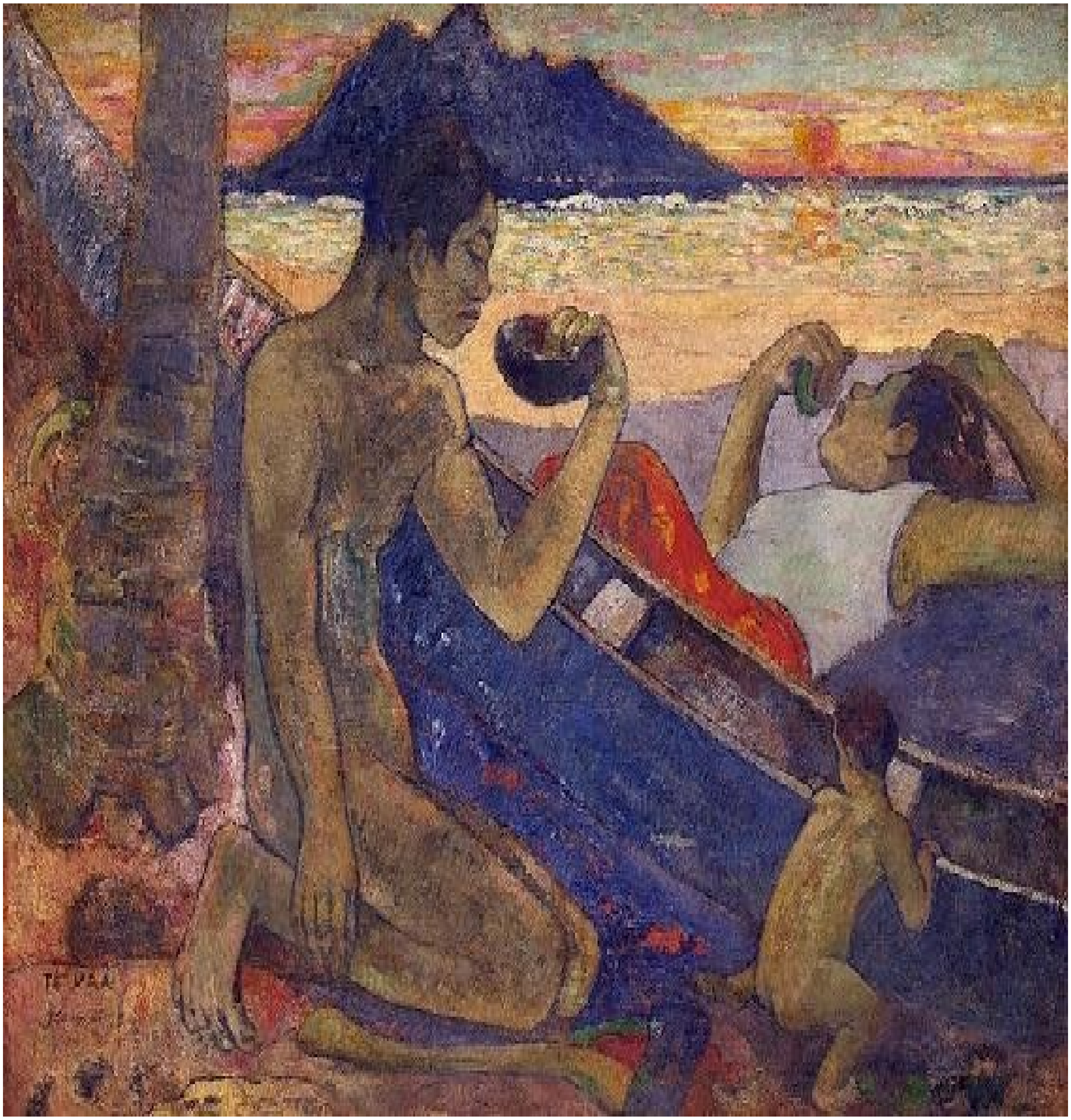
Baby

1896
The State Hermitage Museum - St Petersburg
Oil on canvas


Bébé
P Gauguin 96

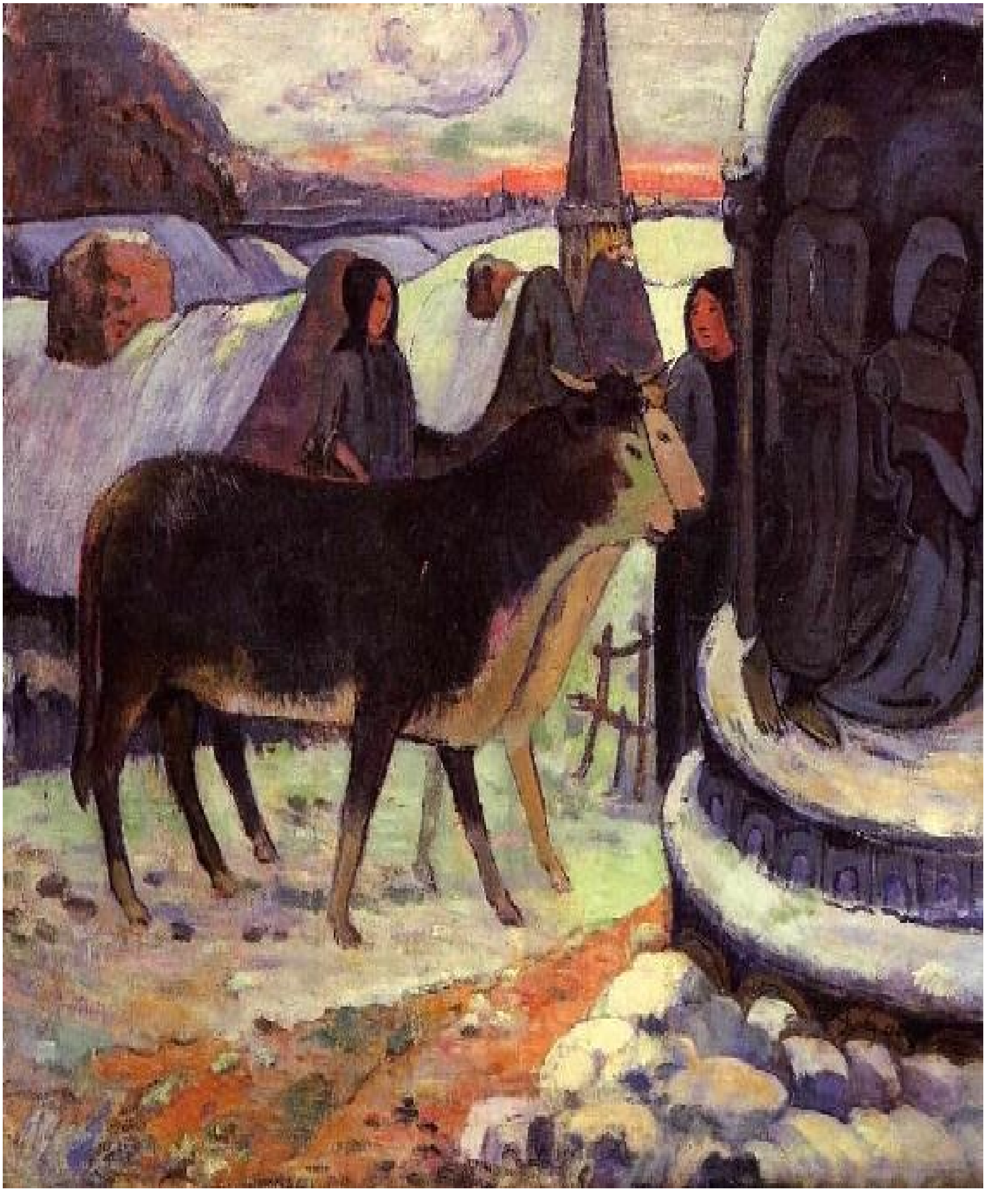
The Canoe: A Tahitian Family

1896
The State Hermitage Museum - St Petersburg
Oil on canvas



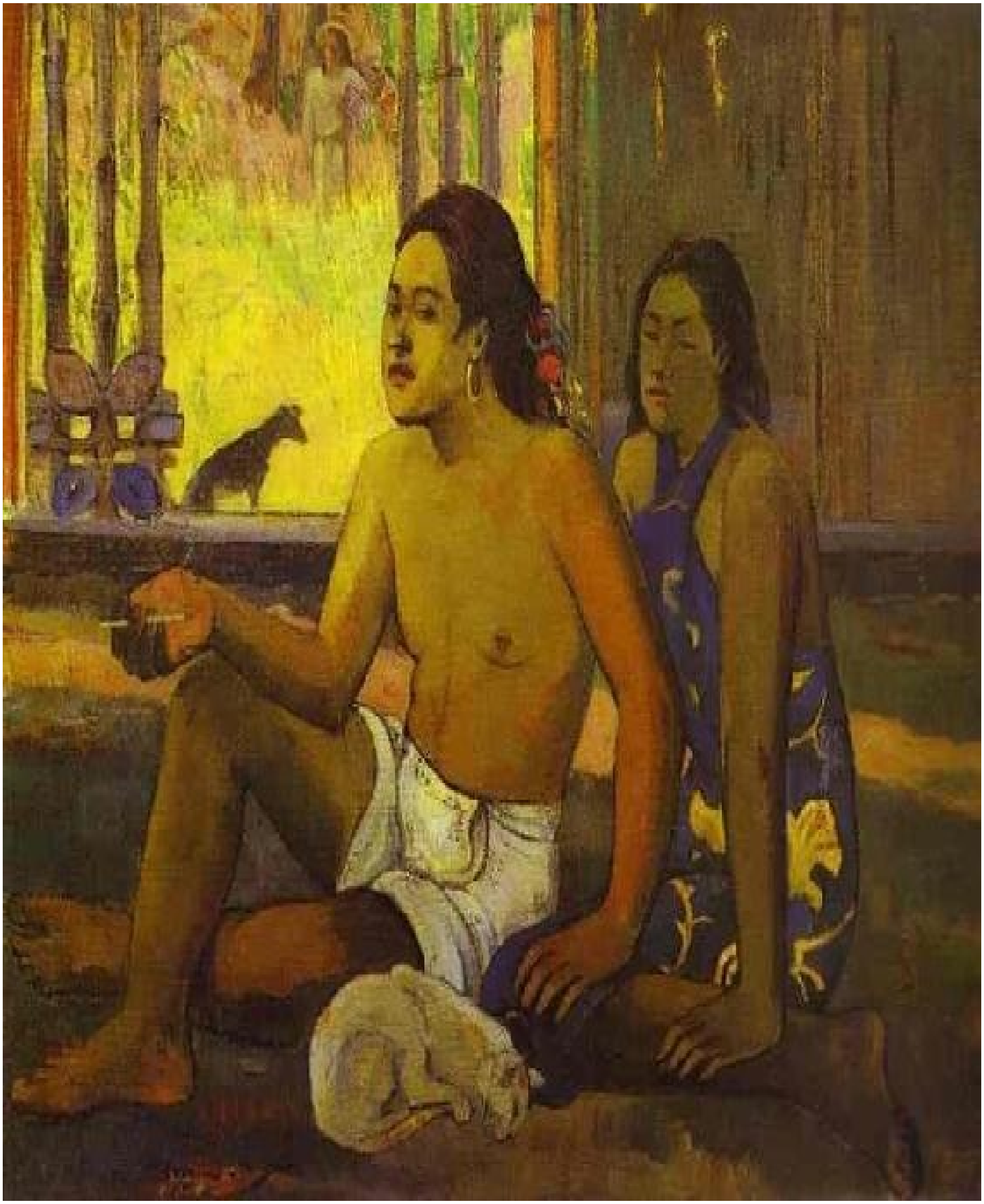
Christmas Night

1896
Indianapolis Museum of Art
Oil on canvas



Eilaha Ohipa

1896
Art Institute of Chicago
Oil on canvas

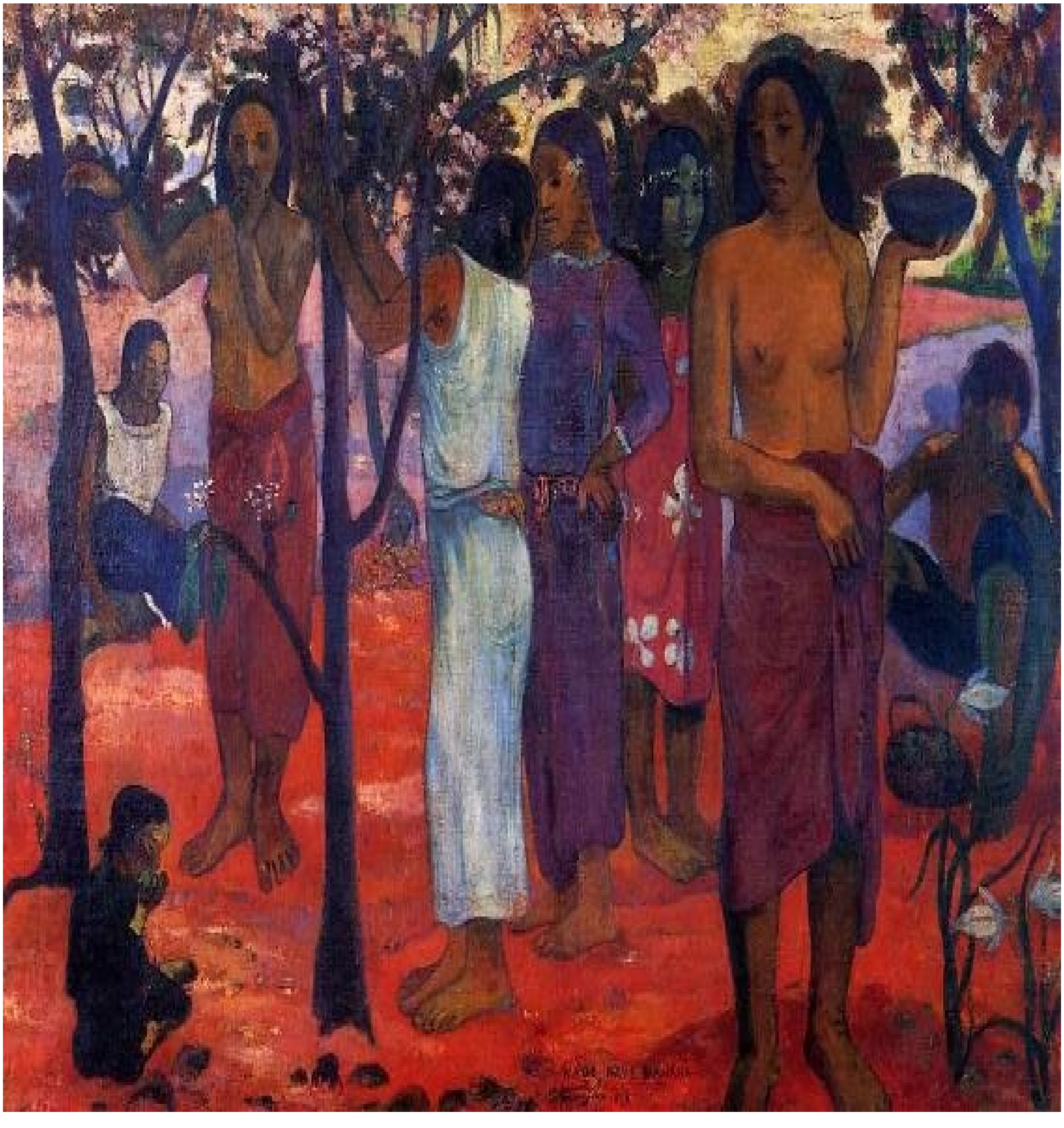


Flower Piece

1896
National Gallery - London
Oil on canvas

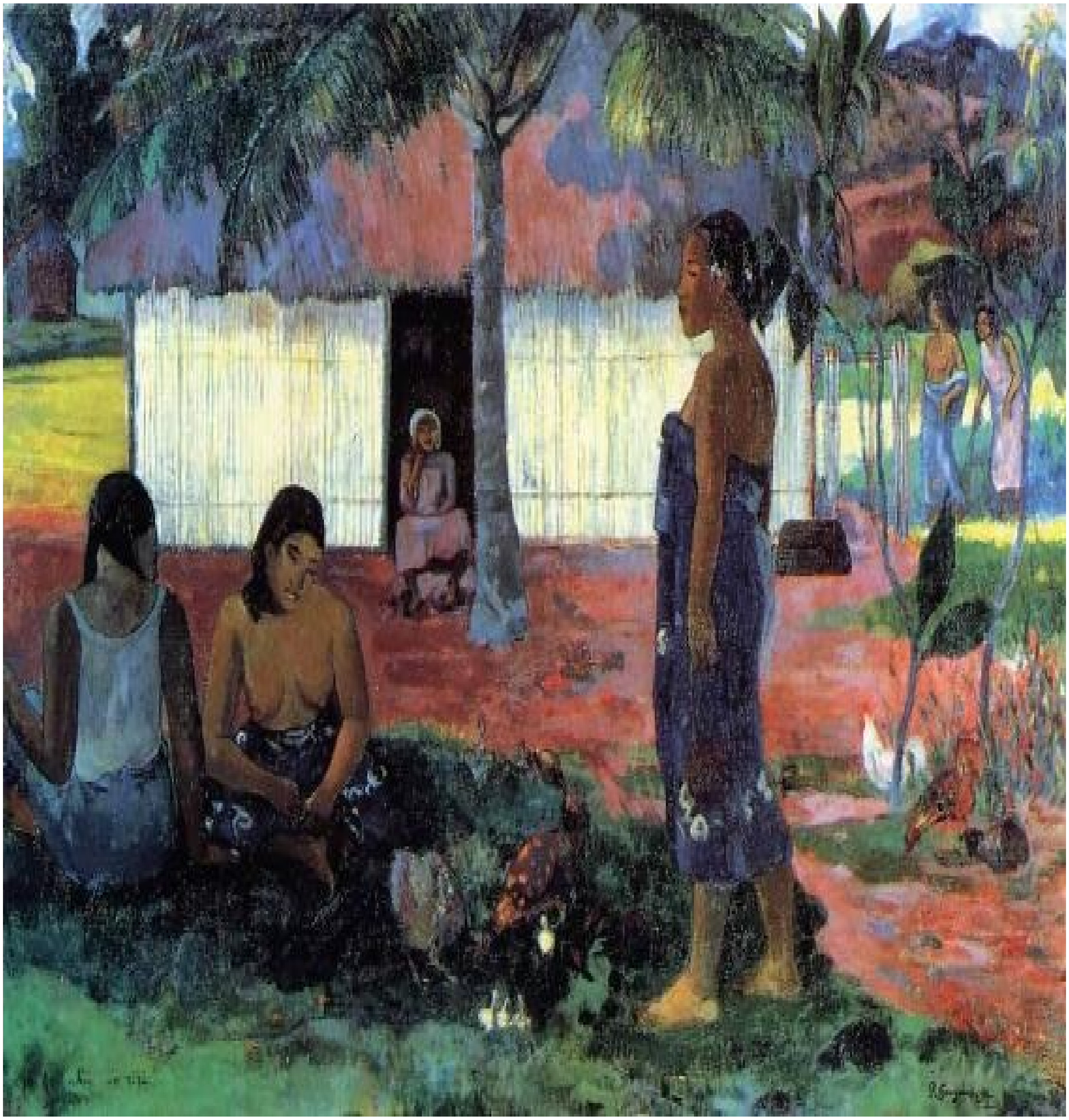
Nave Nave Mahana

1896
Musée des Beaux-Arts de Lyon
Oil on canvas



No te aha oe Riri?

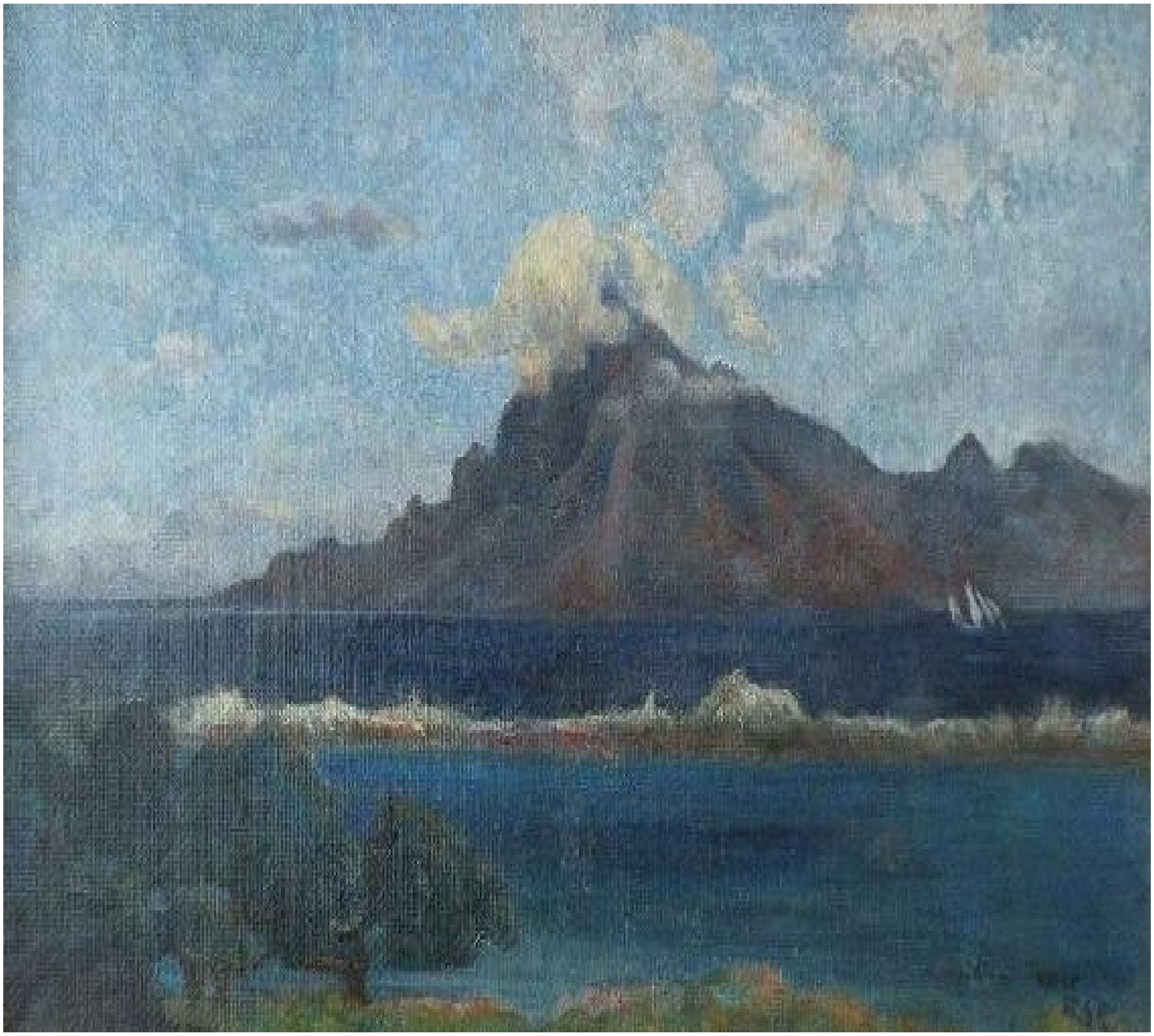
1896
Art Institute of Chicago
Oil on canvas



b

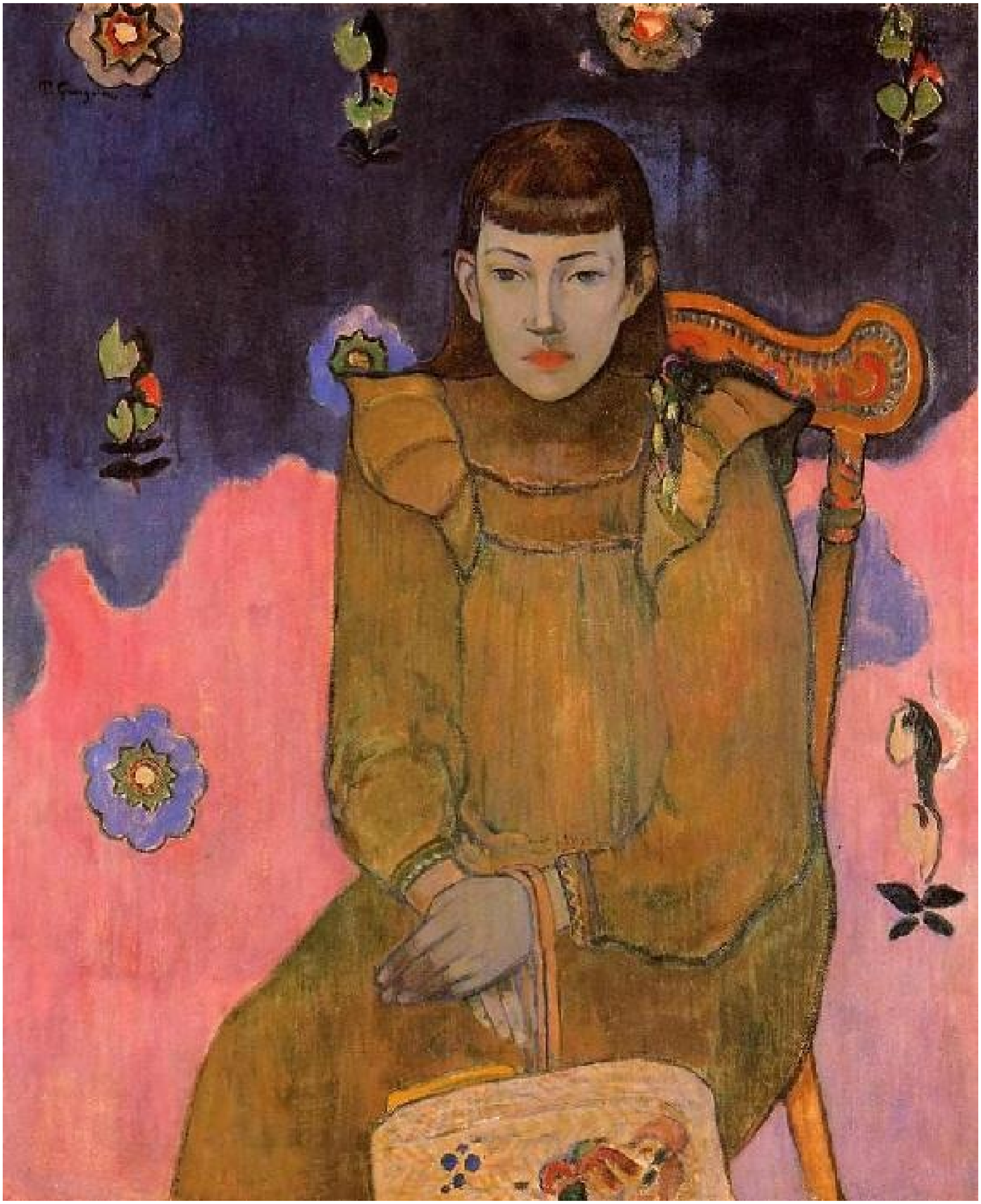
Paysage de Te Vaa

1896
Musée d’art moderne André Malraux
Oil on canvas



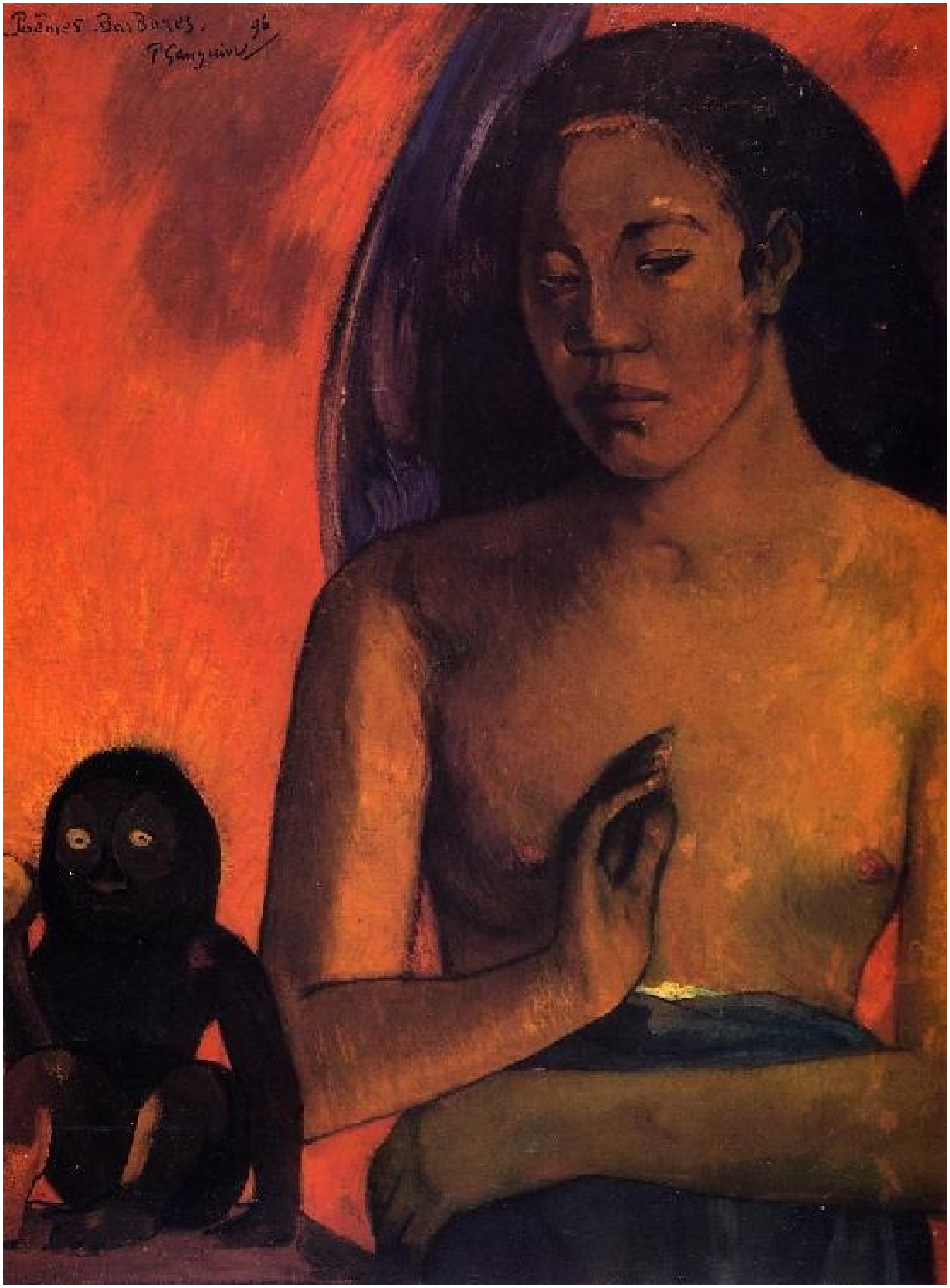
Portrait of a Young Woman, Vaite (Jeanne) Goupil

1896
Ordrupgaard Collection, Copenhagen
Oil on canvas



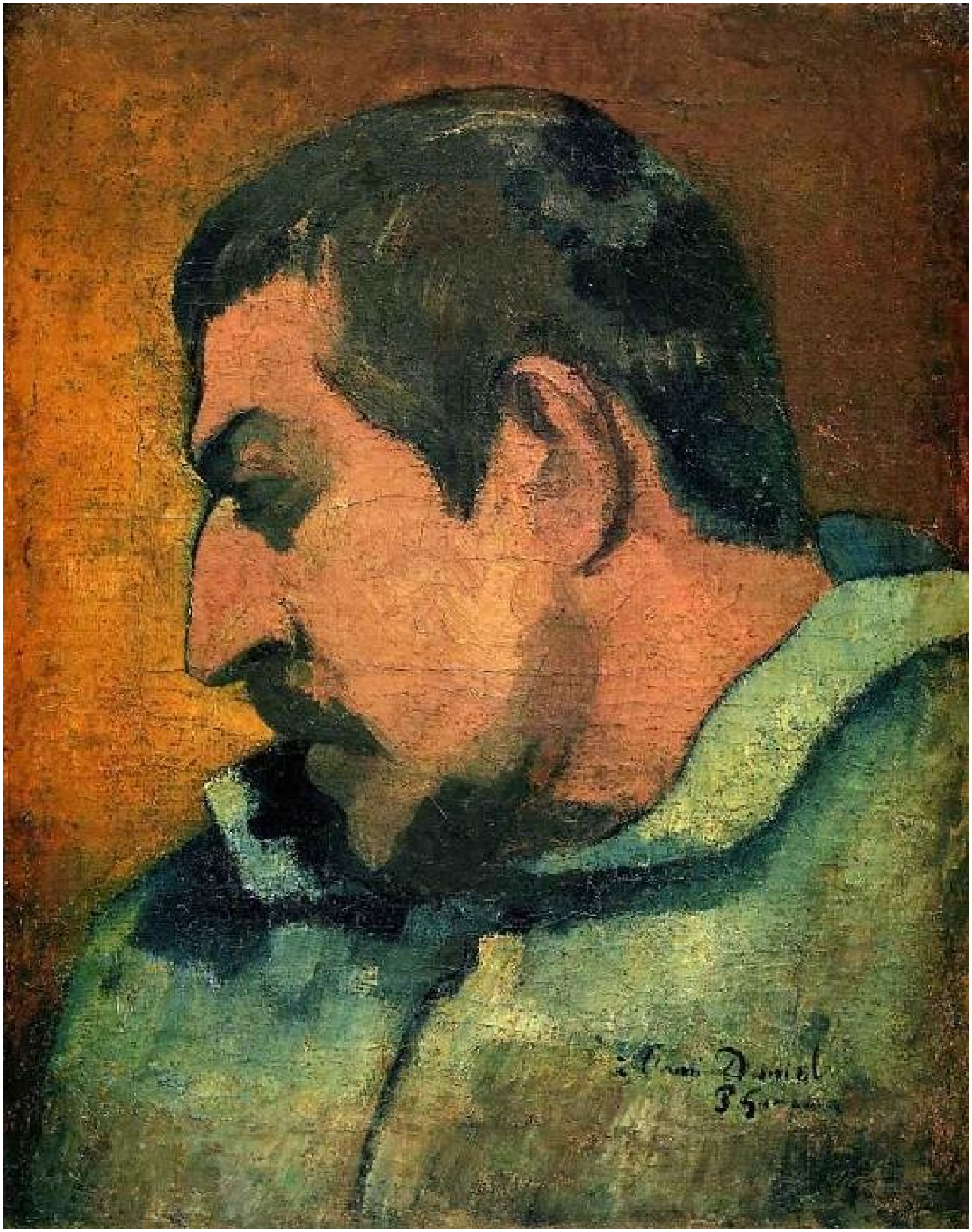
Savage Poems

1896
Fogg Museum of Art - Harvard University
Oil on canvas


Poëmes Barbares. 96
P Gauguin

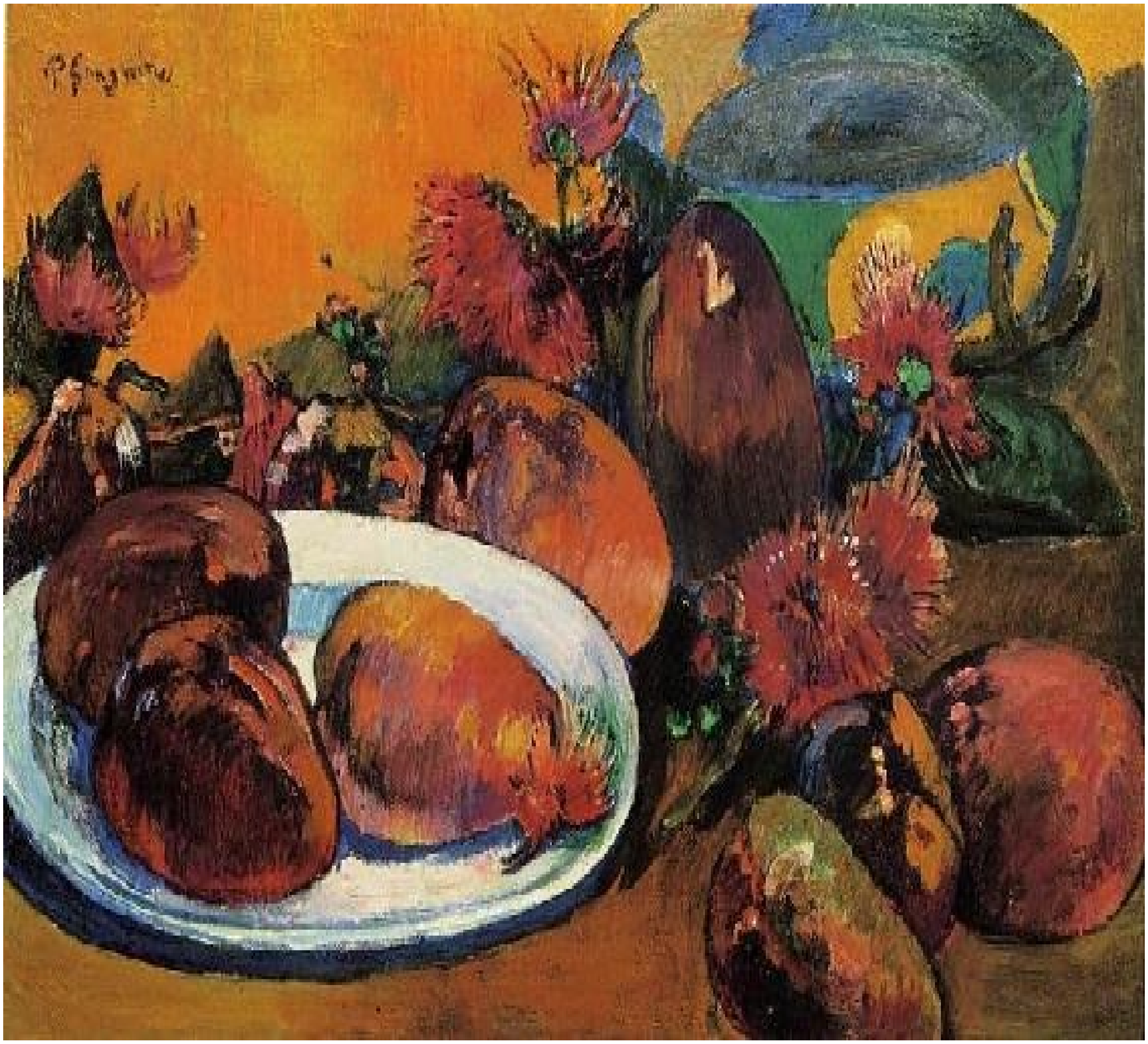
Self Portrait

1896
Musée d’Orsay
Oil on canvas


à l'ami Daniel
P Gauguin

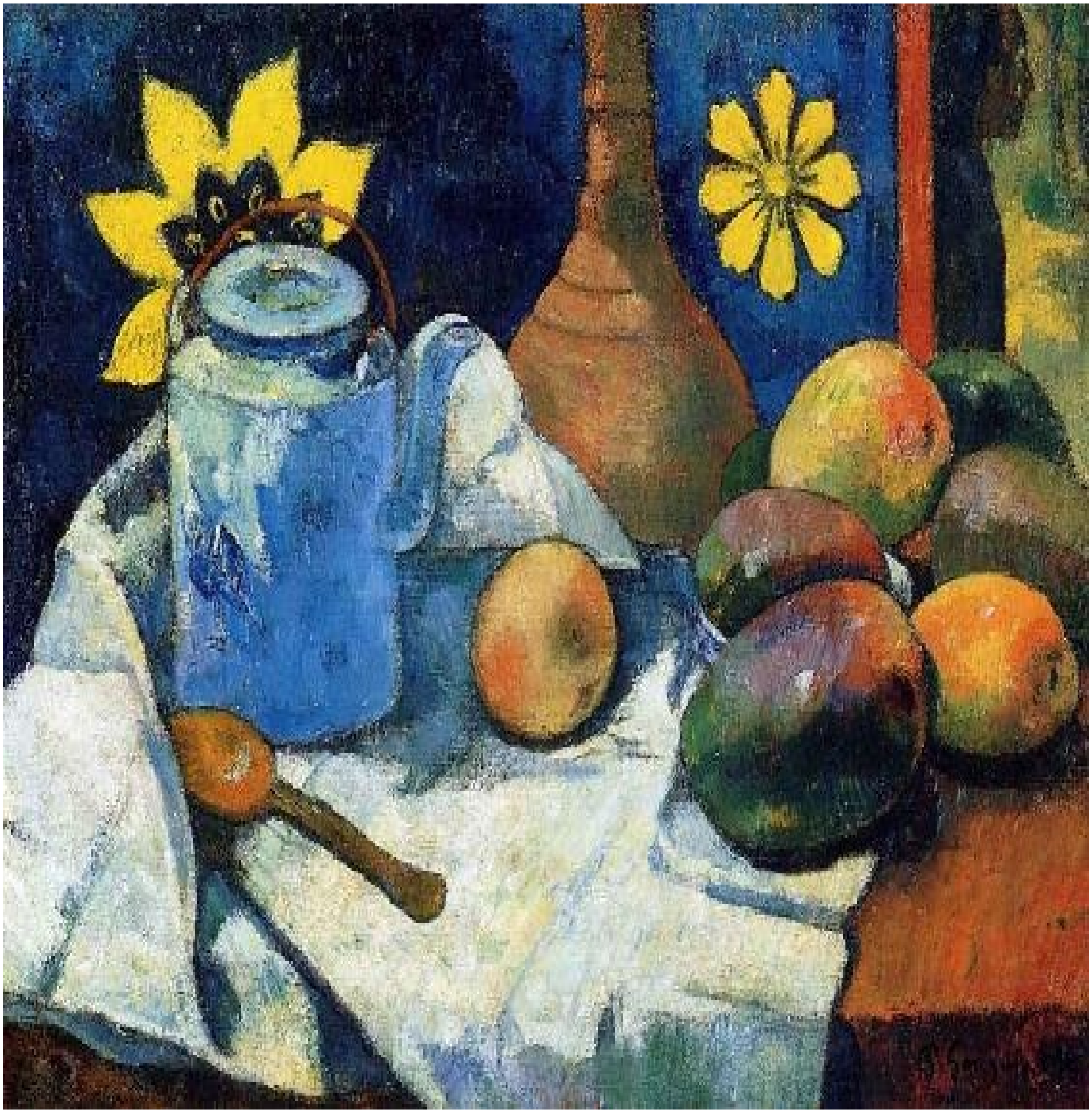
Still Life with Mangoes

1896
Private collection
Oil on canvas



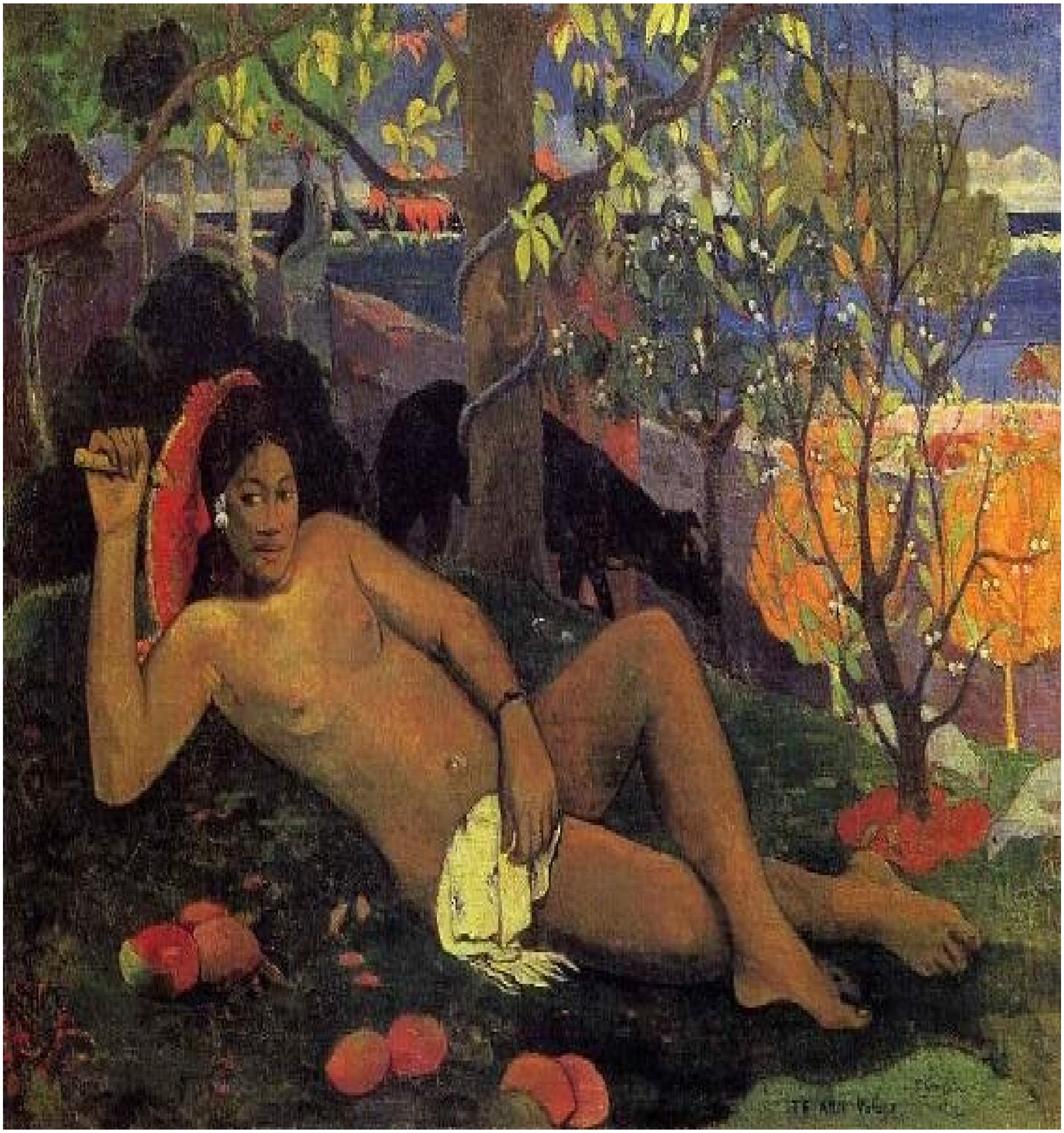
Still Life with Teapot and Fruit

1896
Metropolitan Museum of Art - New York, NY
Oil on canvas



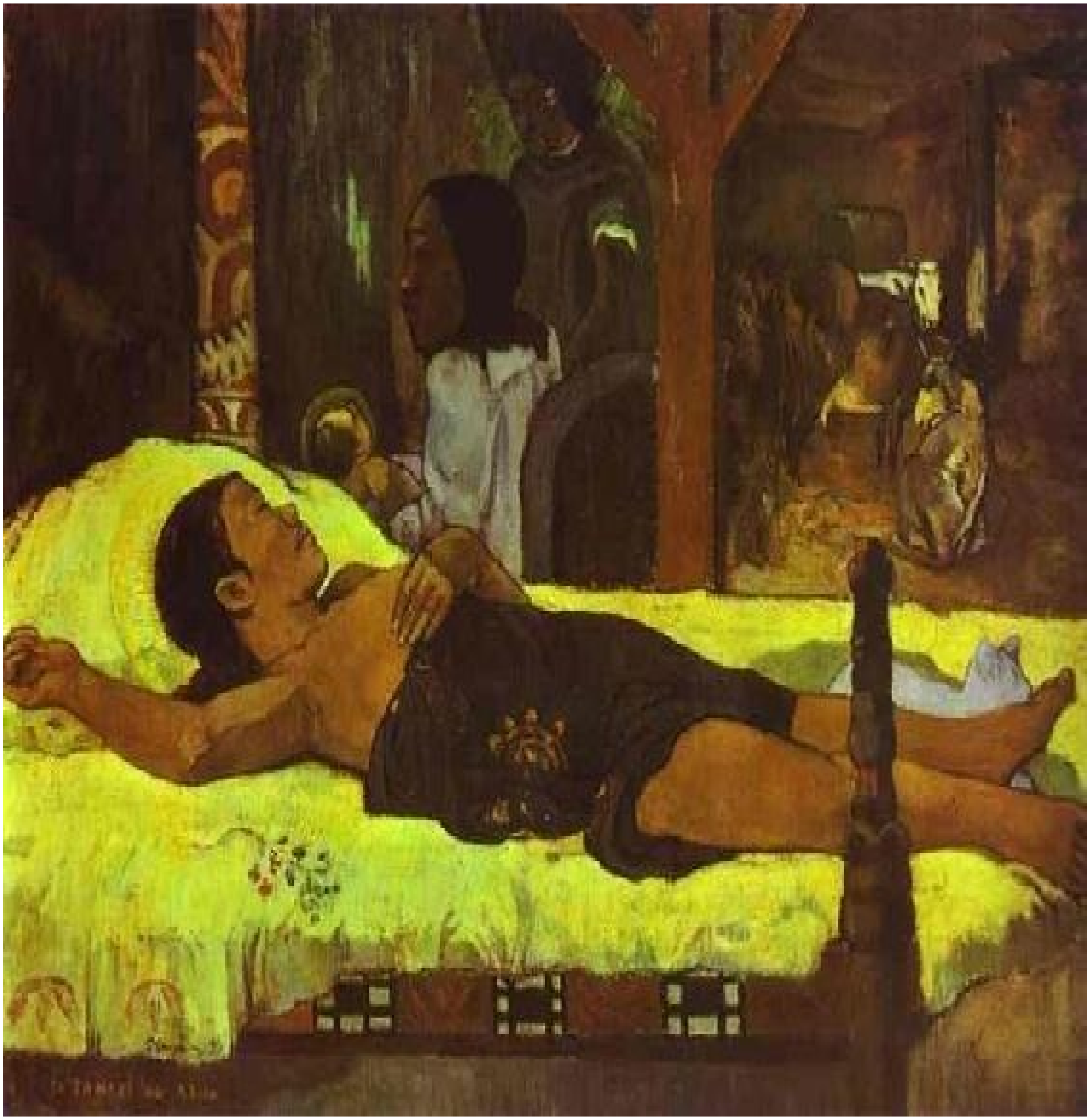
Te Arii Vahine

1896
The Pushkin State Museum of Fine Arts
Oil on canvas



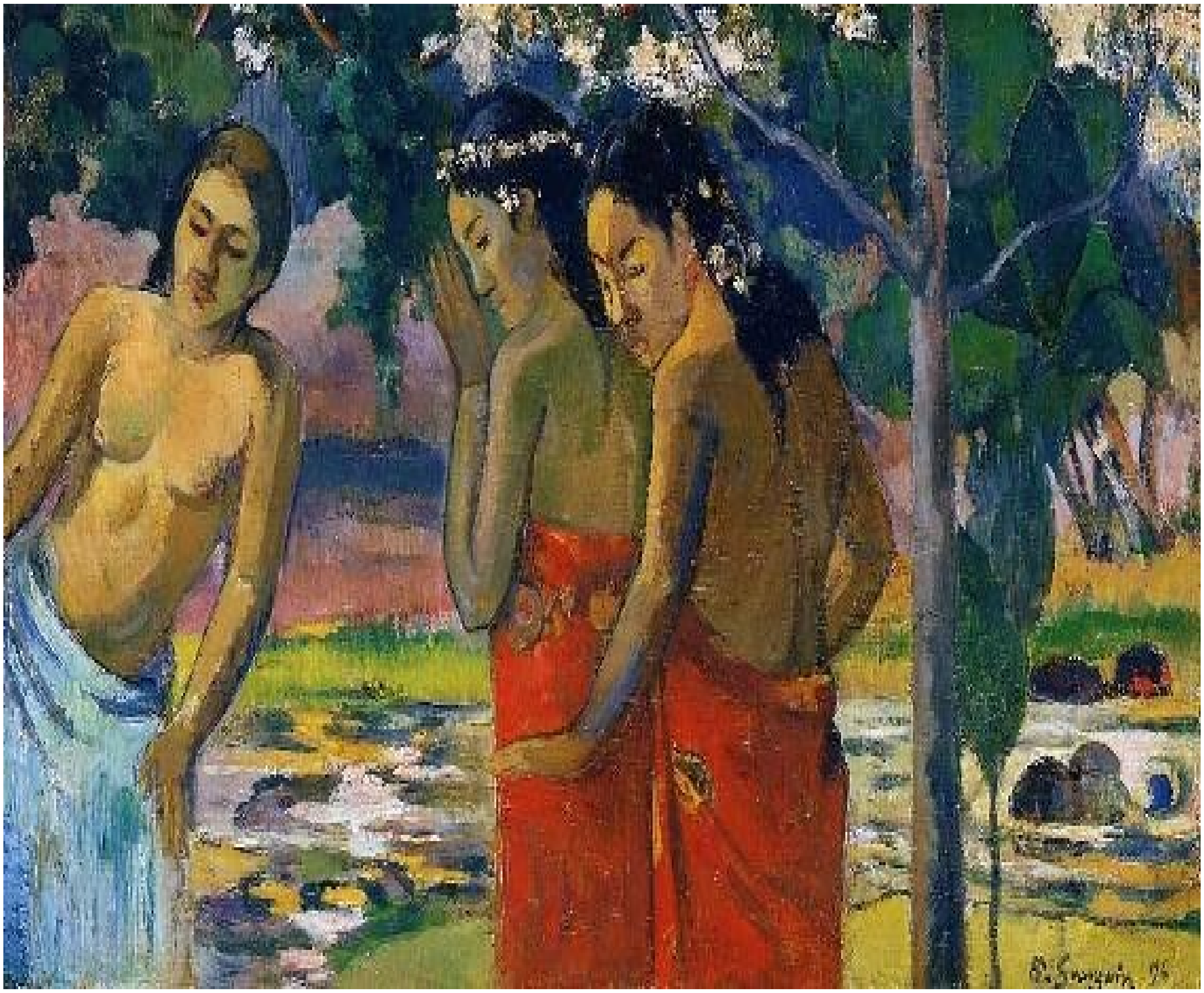
Te tamari no atua

1896
Neue Pinakothek - Bayerische Staatsgemäldesammlungen
Oil on canvas



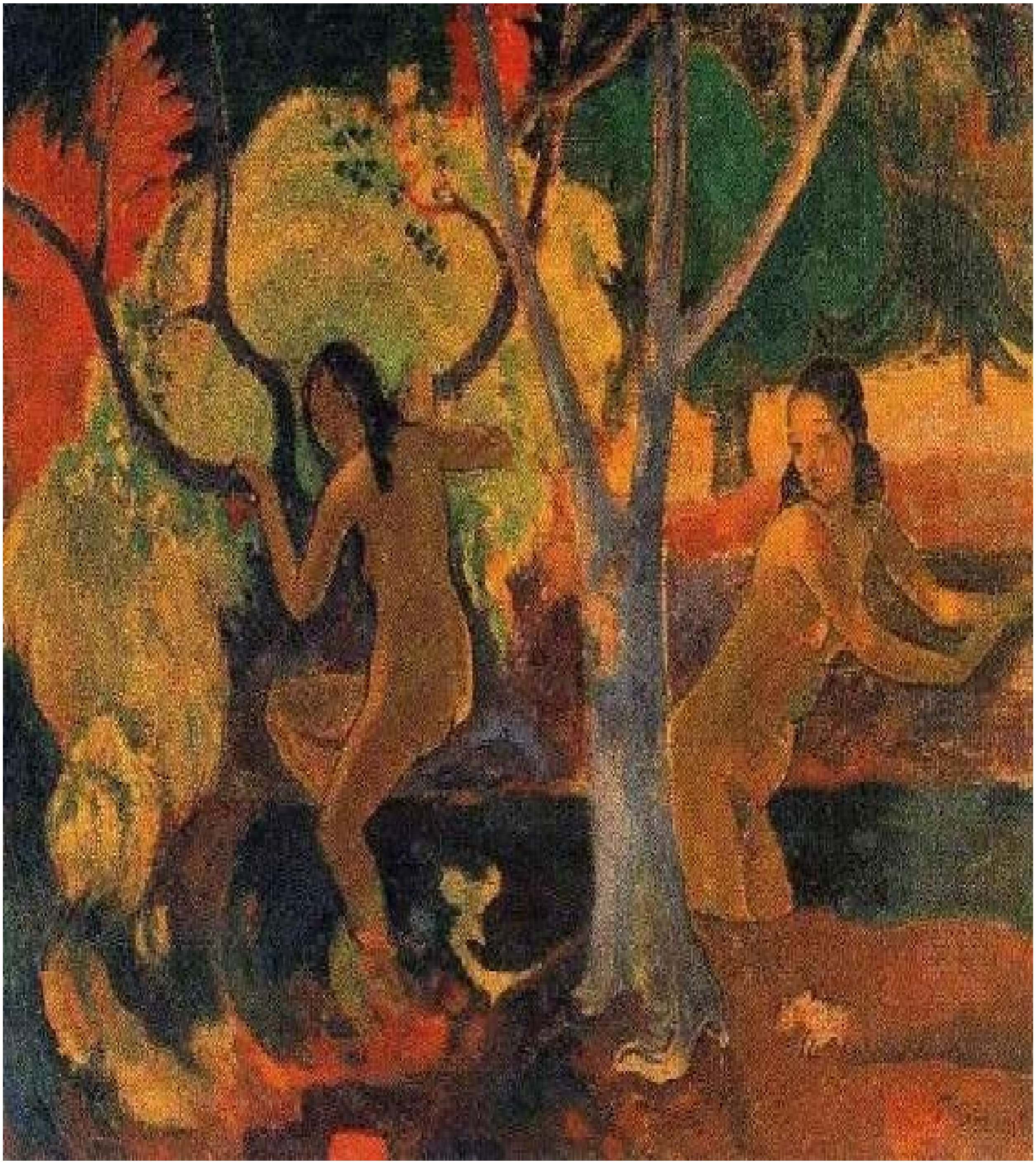
Three Tahitian Women

1896
Metropolitan Museum of Art - New York, NY
Oil on panel



Bathers in Tahiti

1897
Barber Institute of Fine Arts (University of Birmingham)
Oil on canvas



The Great Buddah

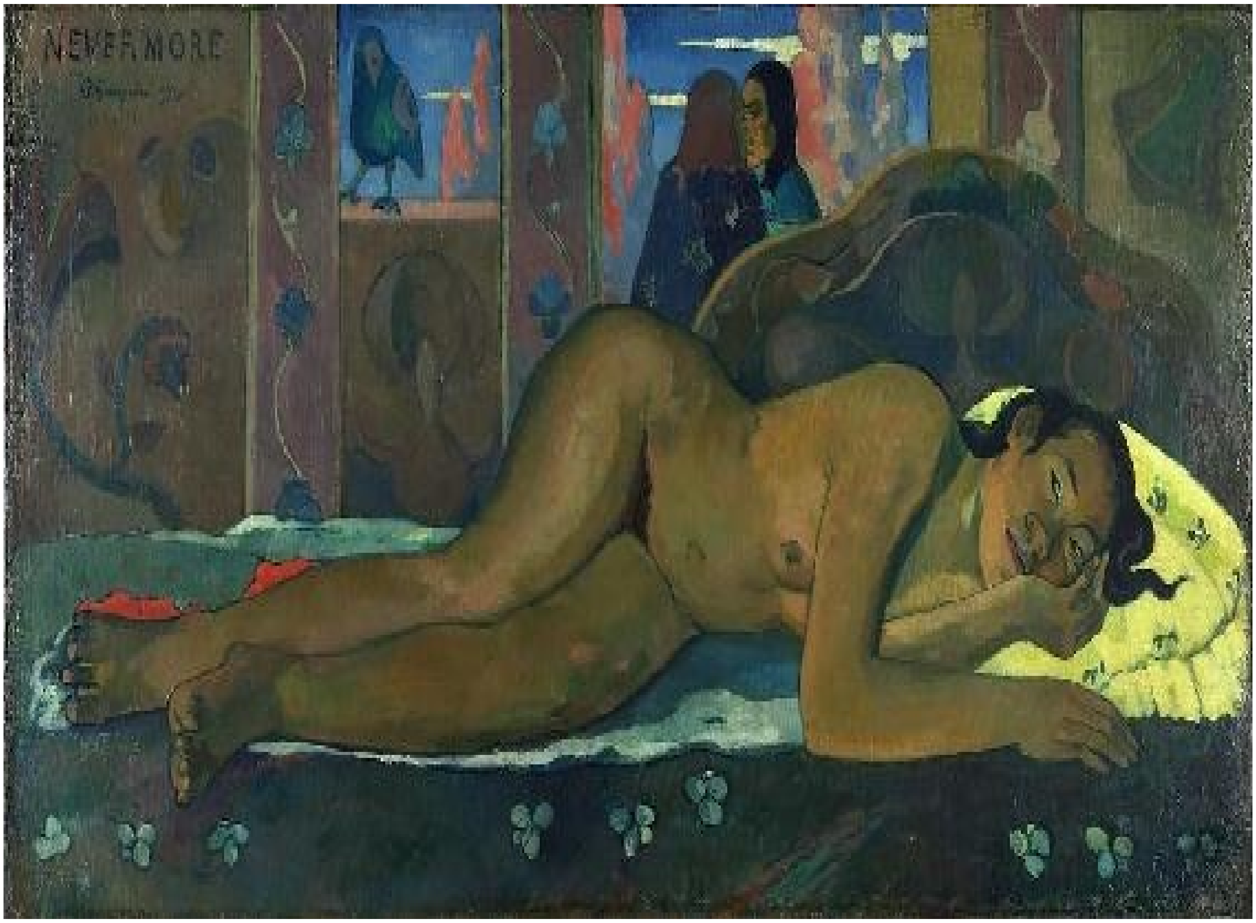
1897
The Pushkin State Museum of Fine Arts
Oil on canvas

Man Picking Fruit from a Tree

1897
The State Hermitage Museum - St Petersburg
Oil on canvas

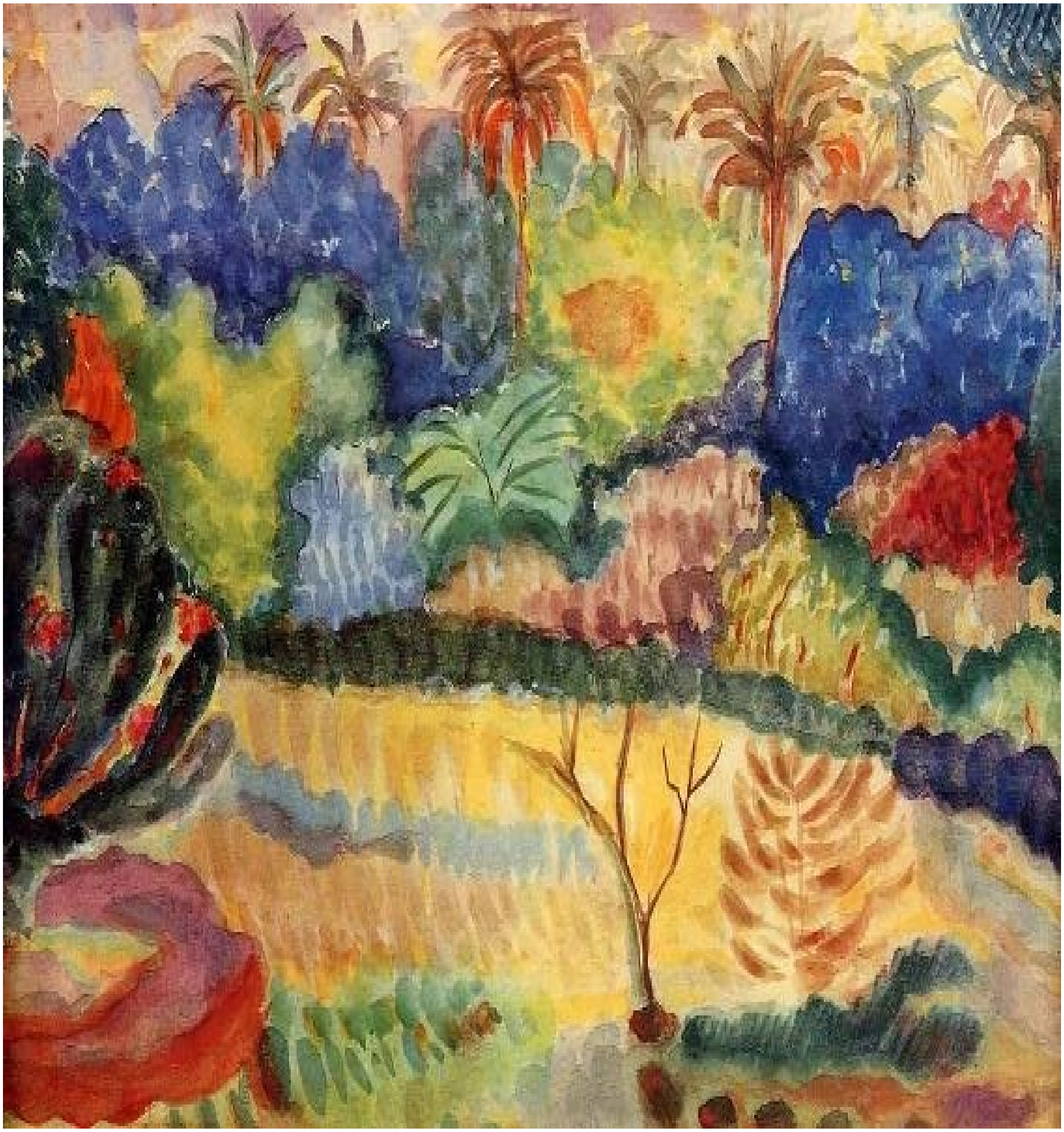
Nevermore

1897
The Courtauld Gallery - London
Oil on canvas



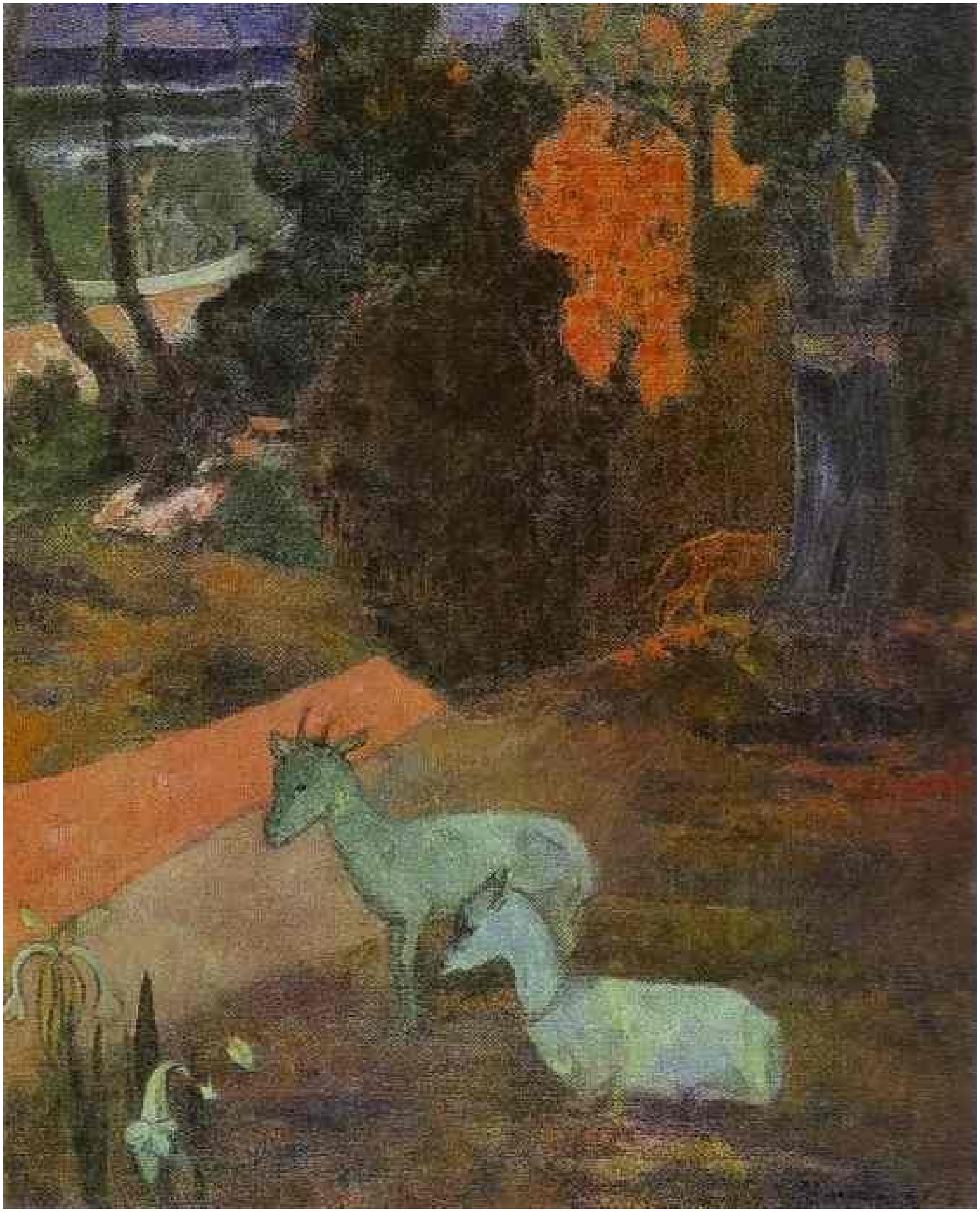
Tahitian Landscape

1897
Private collection
Watercolour



Tahitian Landscape with Two Goats

1897
The State Hermitage Museum - St Petersburg
Oil on canvas

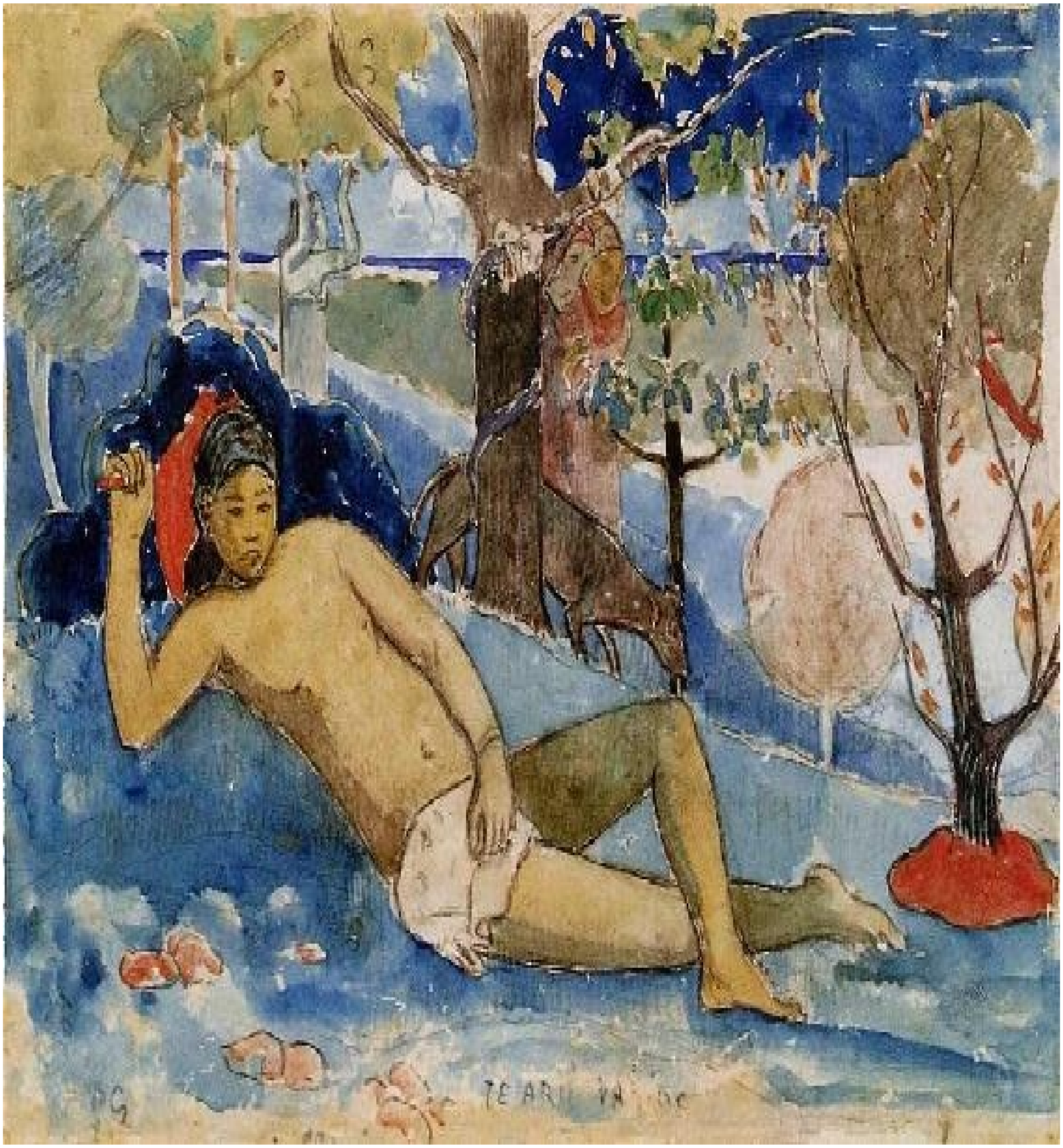


Tahitian Man with His Arms Raised

1897
Private collection
Oil on canvas

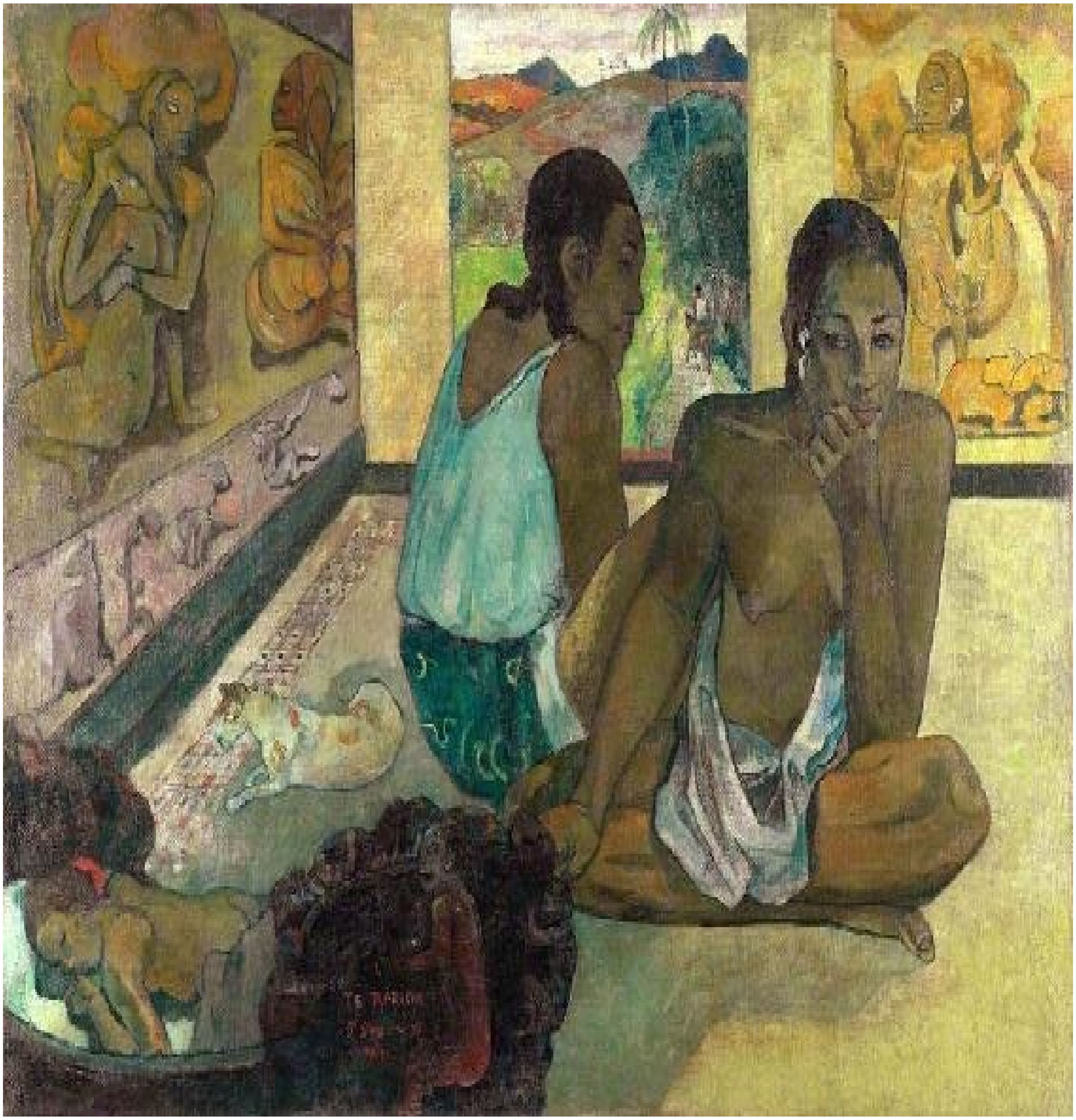
Te Arii Vahine

1896-1897
Pierpont Morgan Library
Watercolour



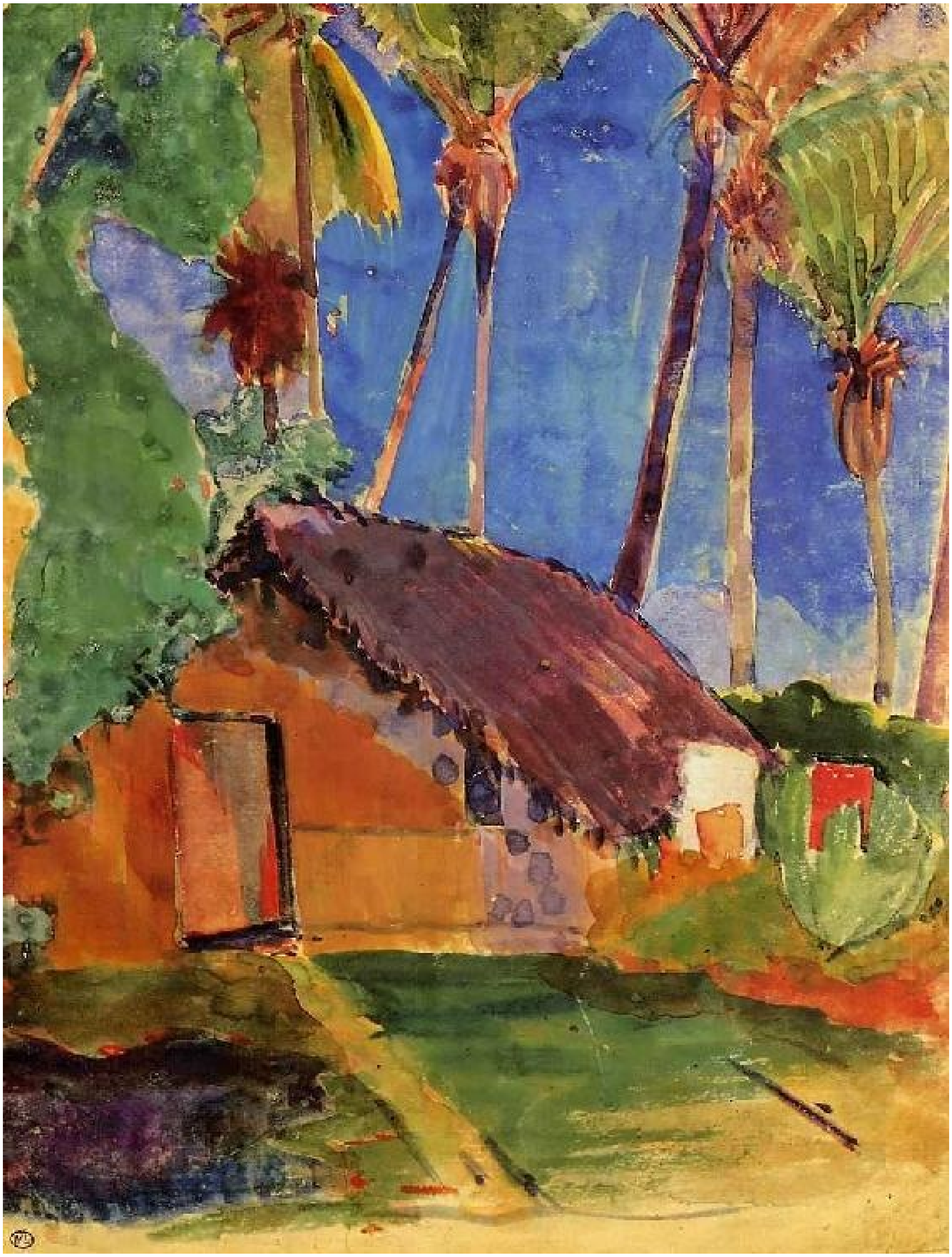
Te Rerioa

1897
The Courtauld Gallery - London
Oil on canvas



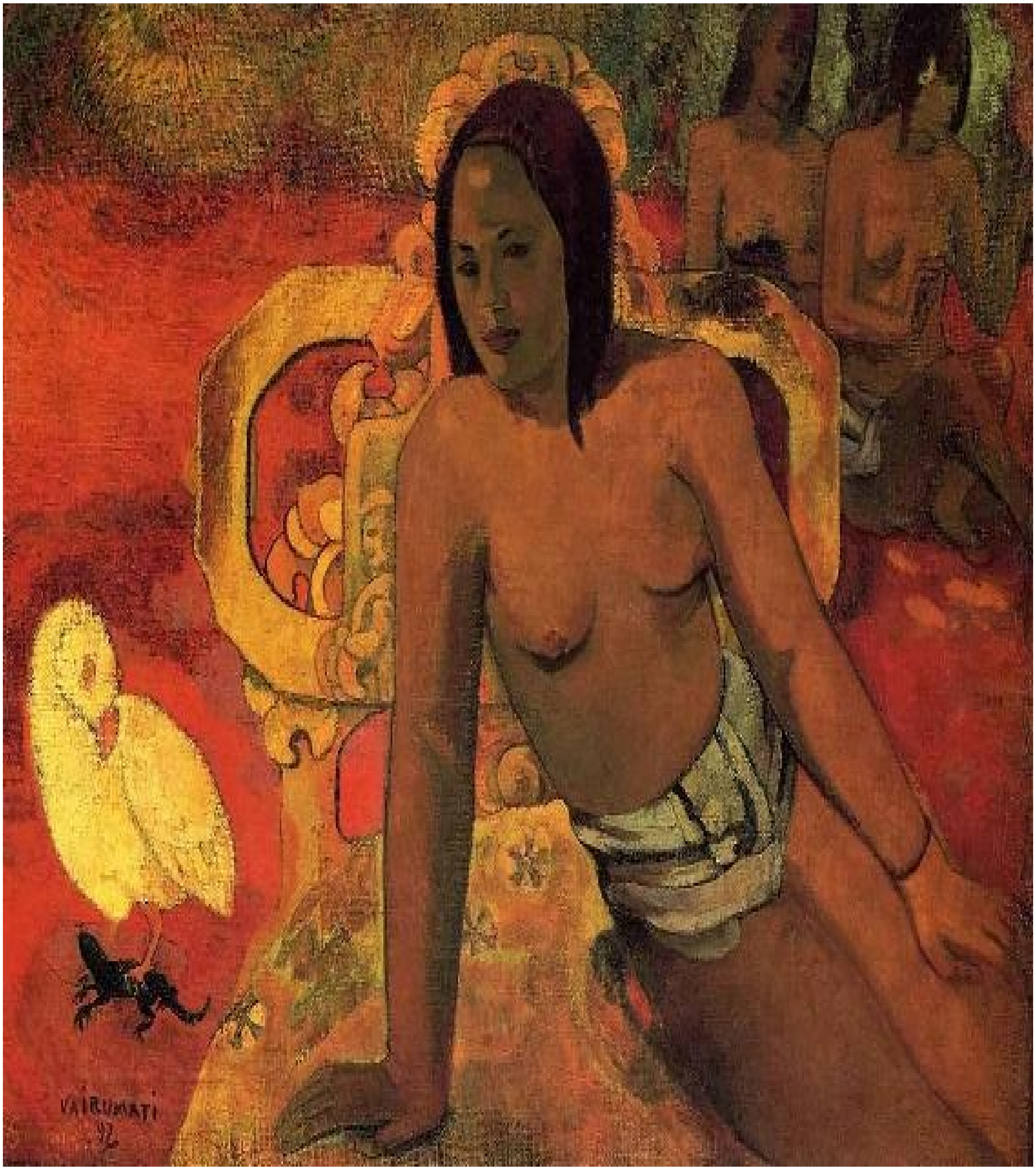
Thatched Hut under Palm Trees

1896-1897
Musée d’Orsay
Oil on panel



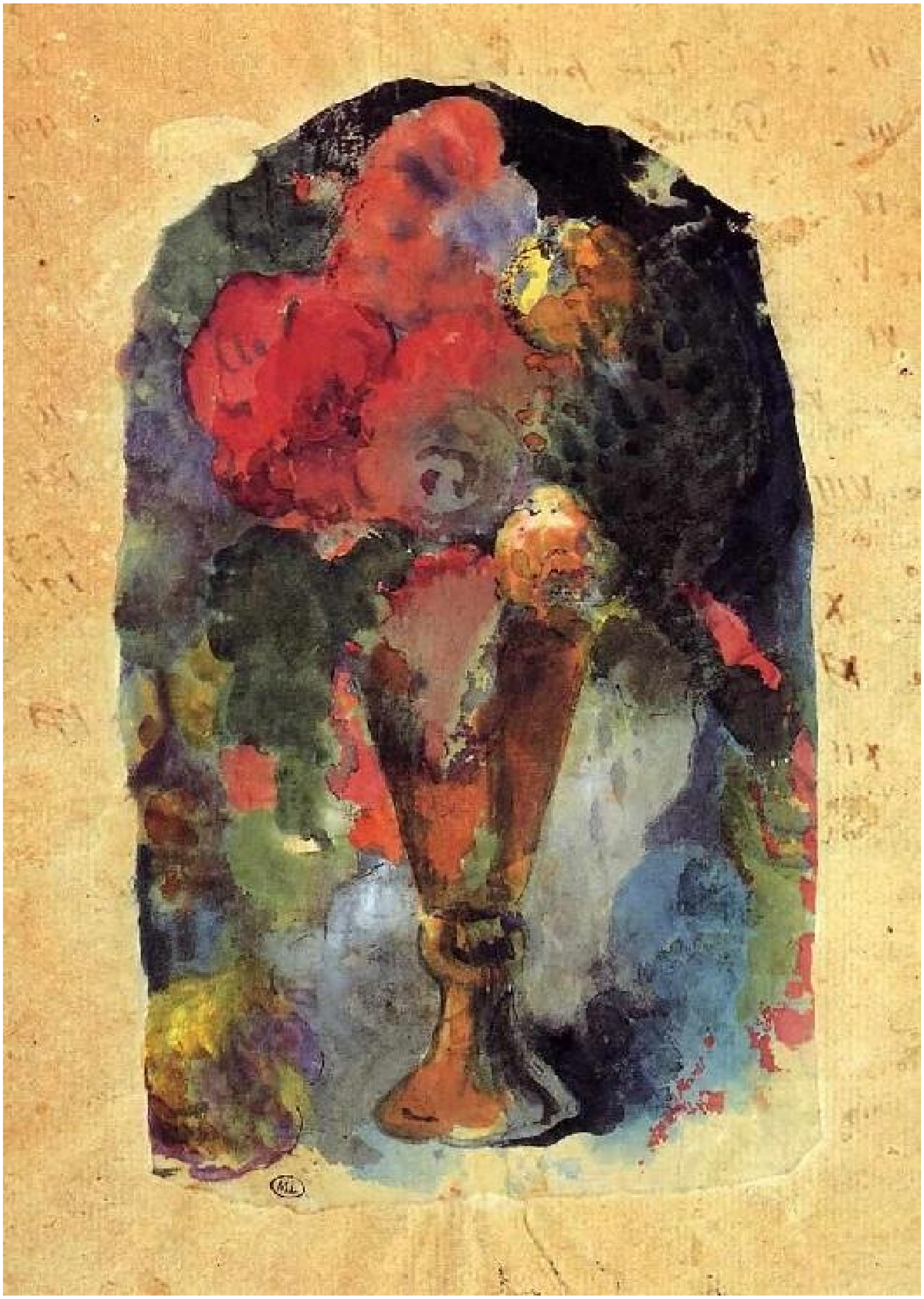
Vairumati

1897
Musée d’Orsay
Oil on canvas



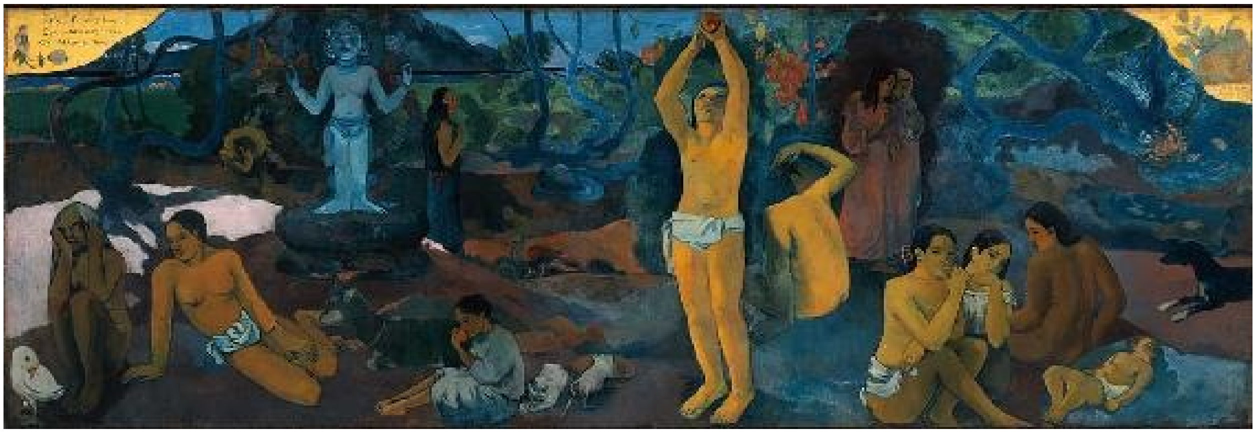
Vase of Flowers (after Delacroix)

1894-1897
Private collection
Watercolour



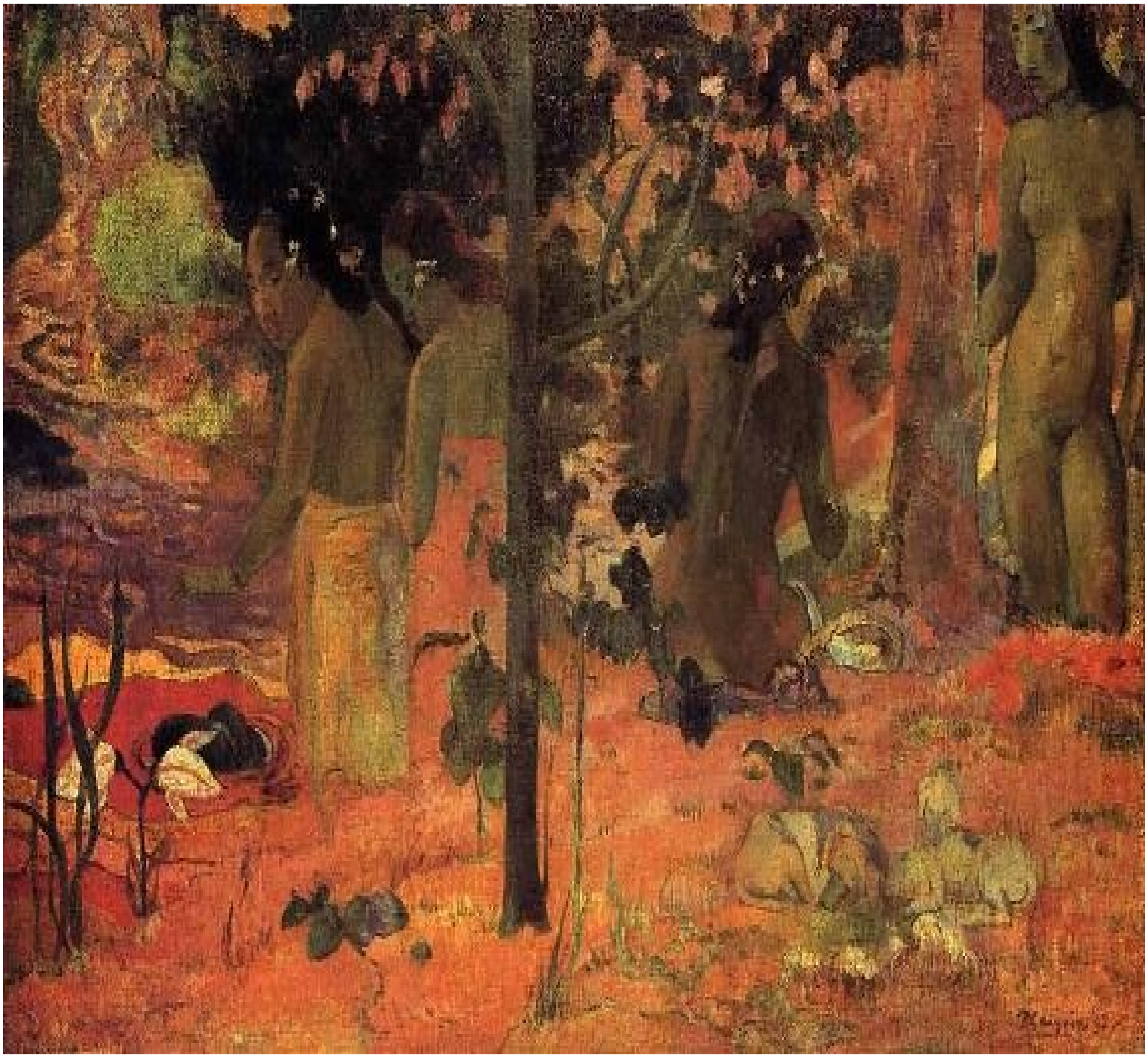
Where do We Come From? What are We? Where are We Going?

1897
Museum of Fine Arts - Boston
Oil on canvas



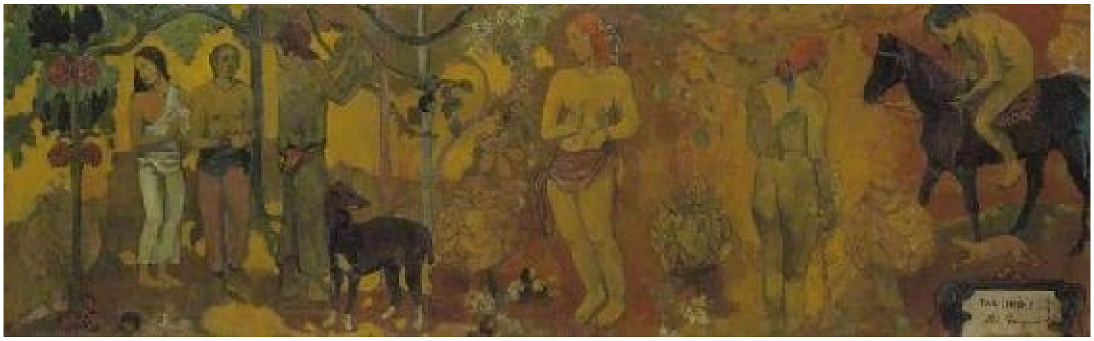
The Bathers

1898
National Gallery of Art - Washington DC
Oil on canvas



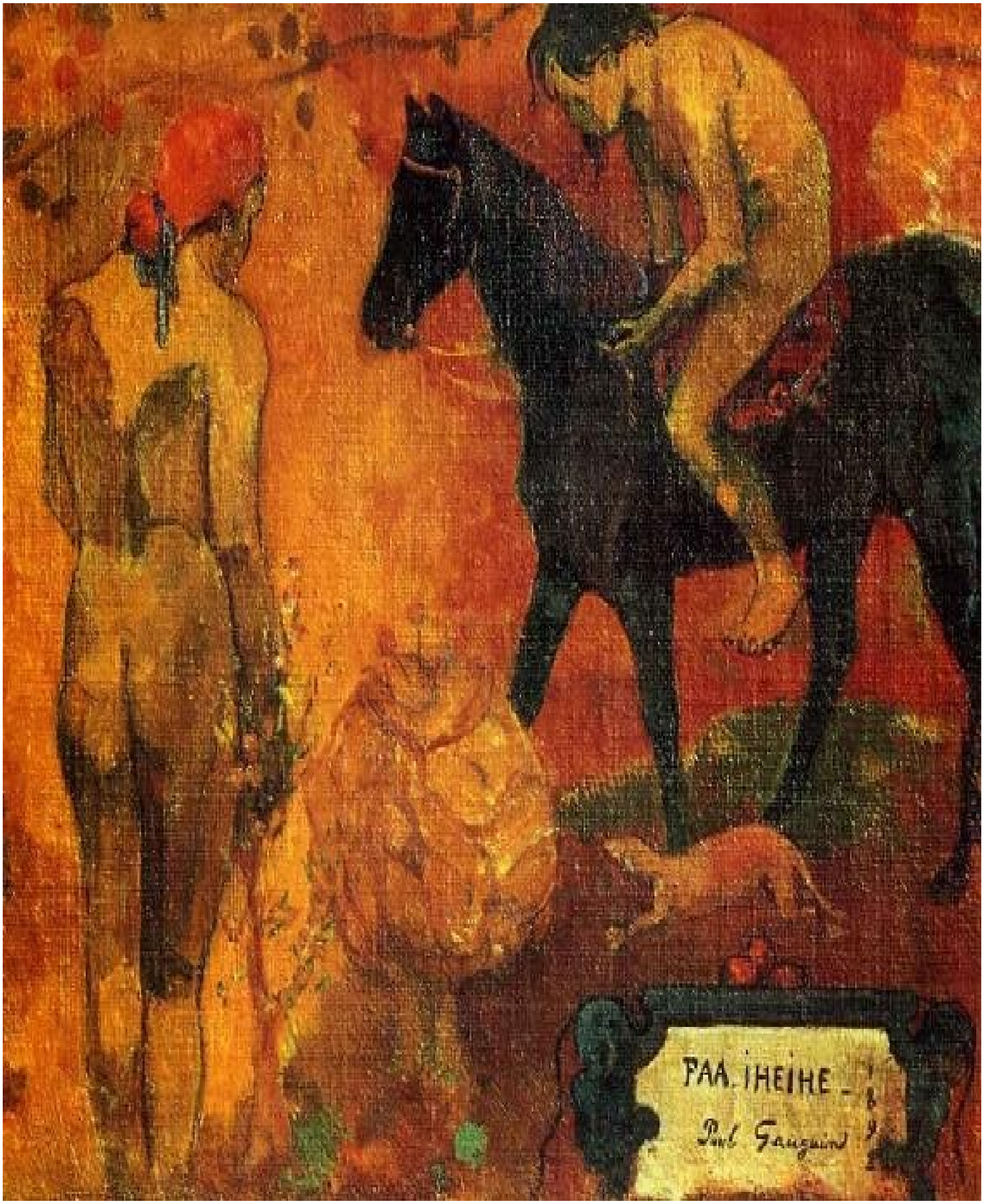
Faa Iheihe

1898
Tate Modern - London
Oil on canvas



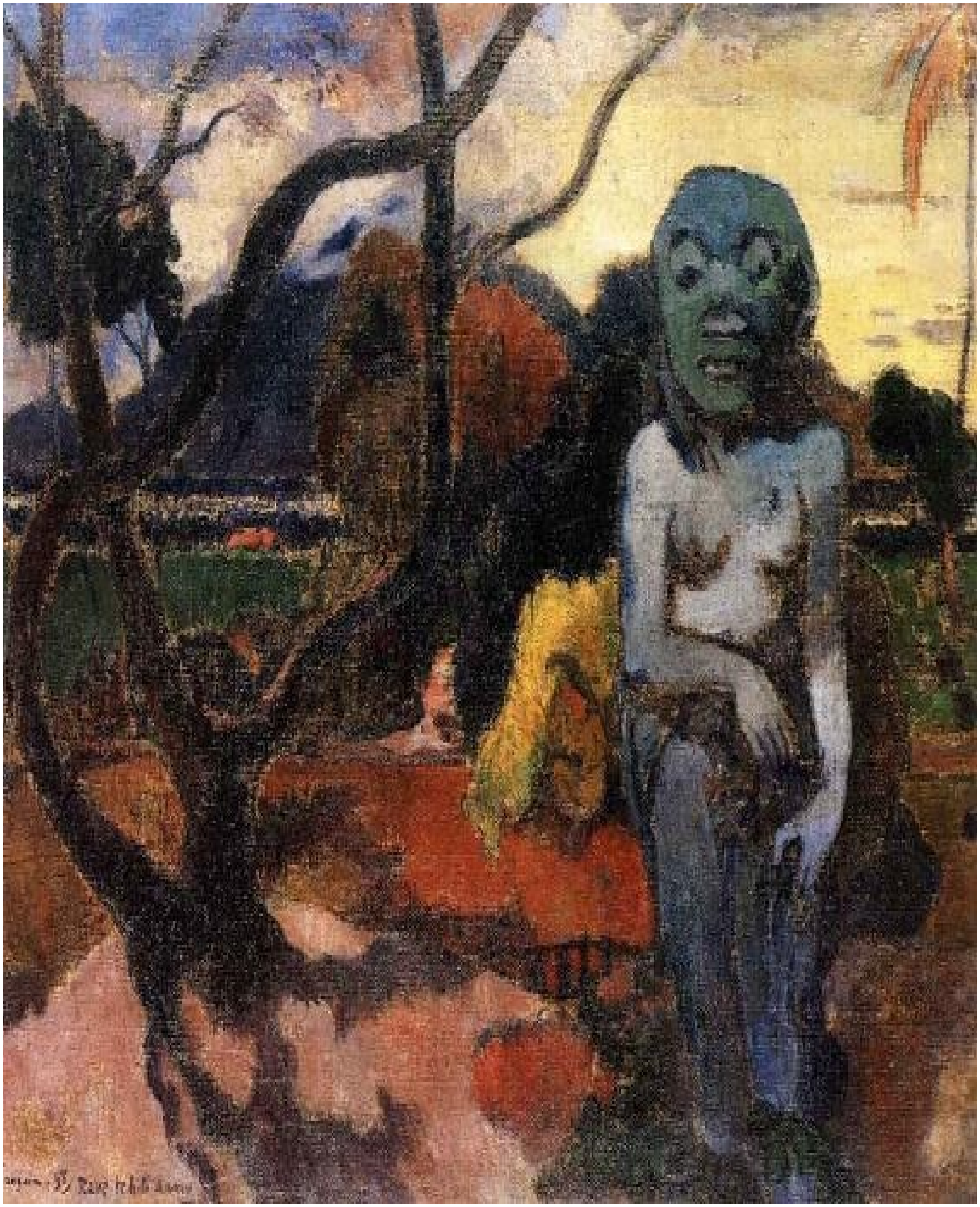
Faa Iheihe (detail)

1898
Tate Modern - London
Oil on canvas


PAA. IHEIHE - 189
Paul Gauguin

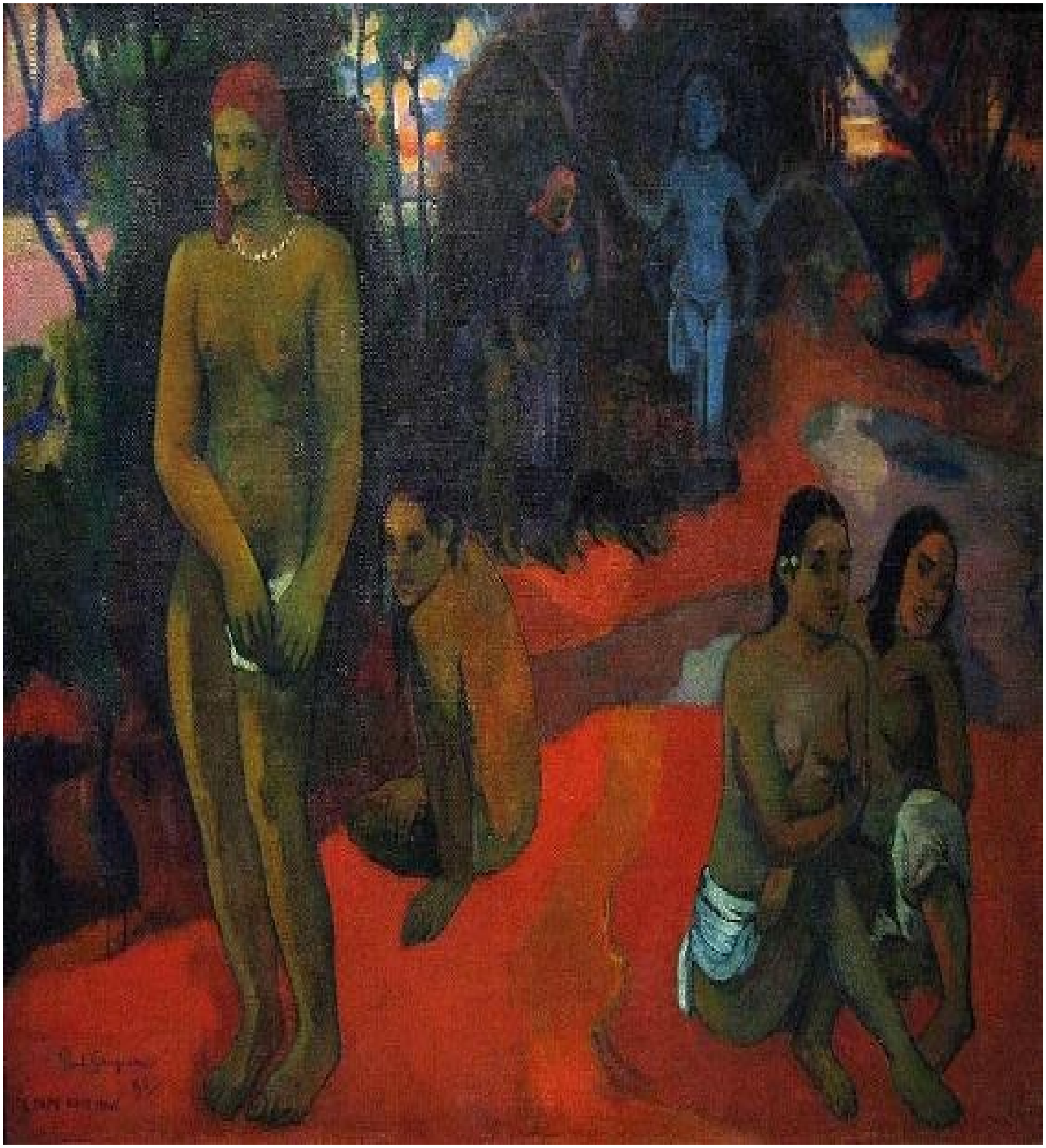
Rave te htit aamy

1898
The State Hermitage Museum - St Petersburg
Oil on canvas



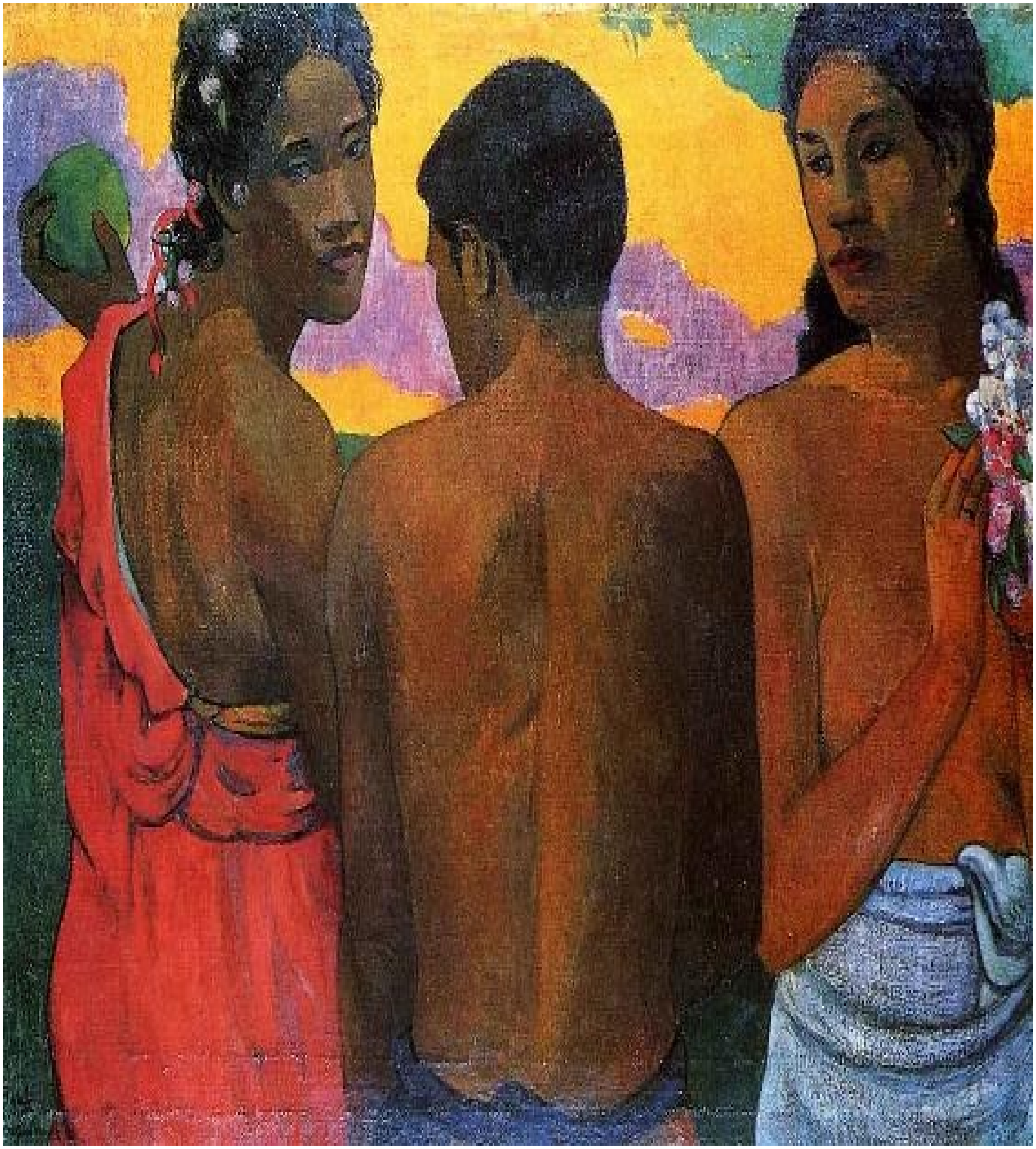
Te papa nave nave

1898
National Gallery of Art - Washington DC
Oil on canvas



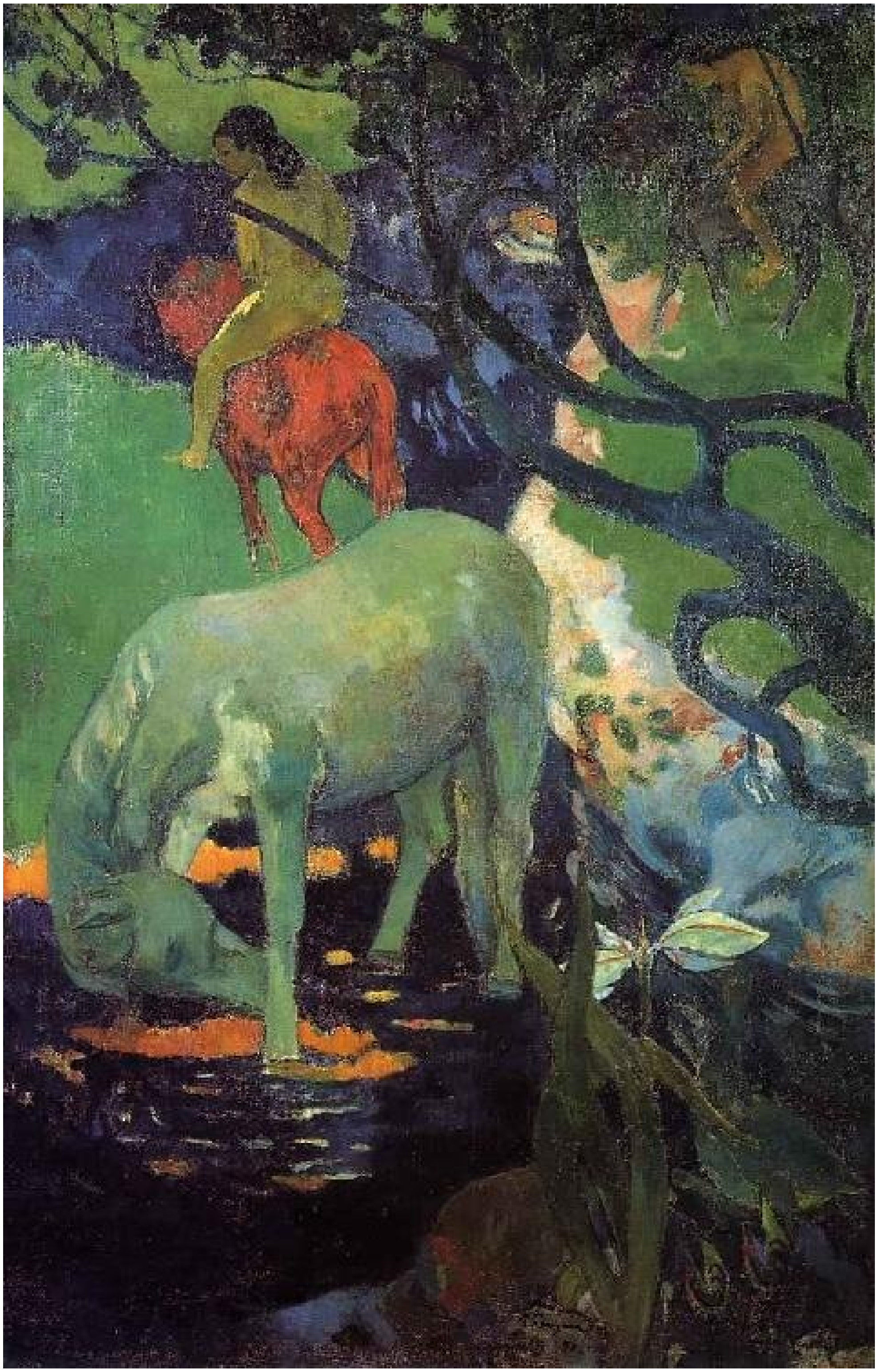
Three Tahitians

1898
Scottish National Gallery - National Galleries of Scotland
Oil on canvas



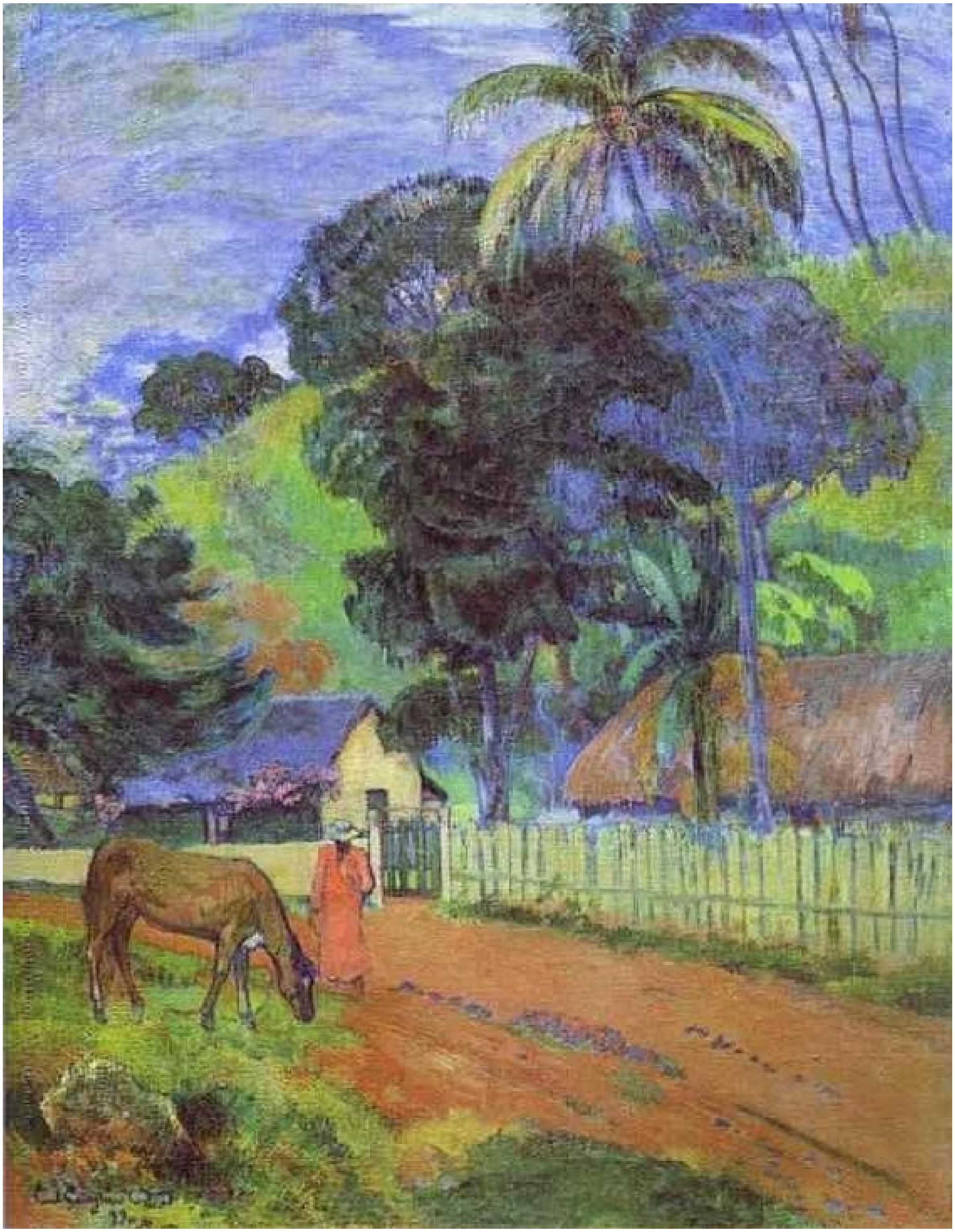
The White Horse

1898
Musée d’Orsay
Oil on canvas



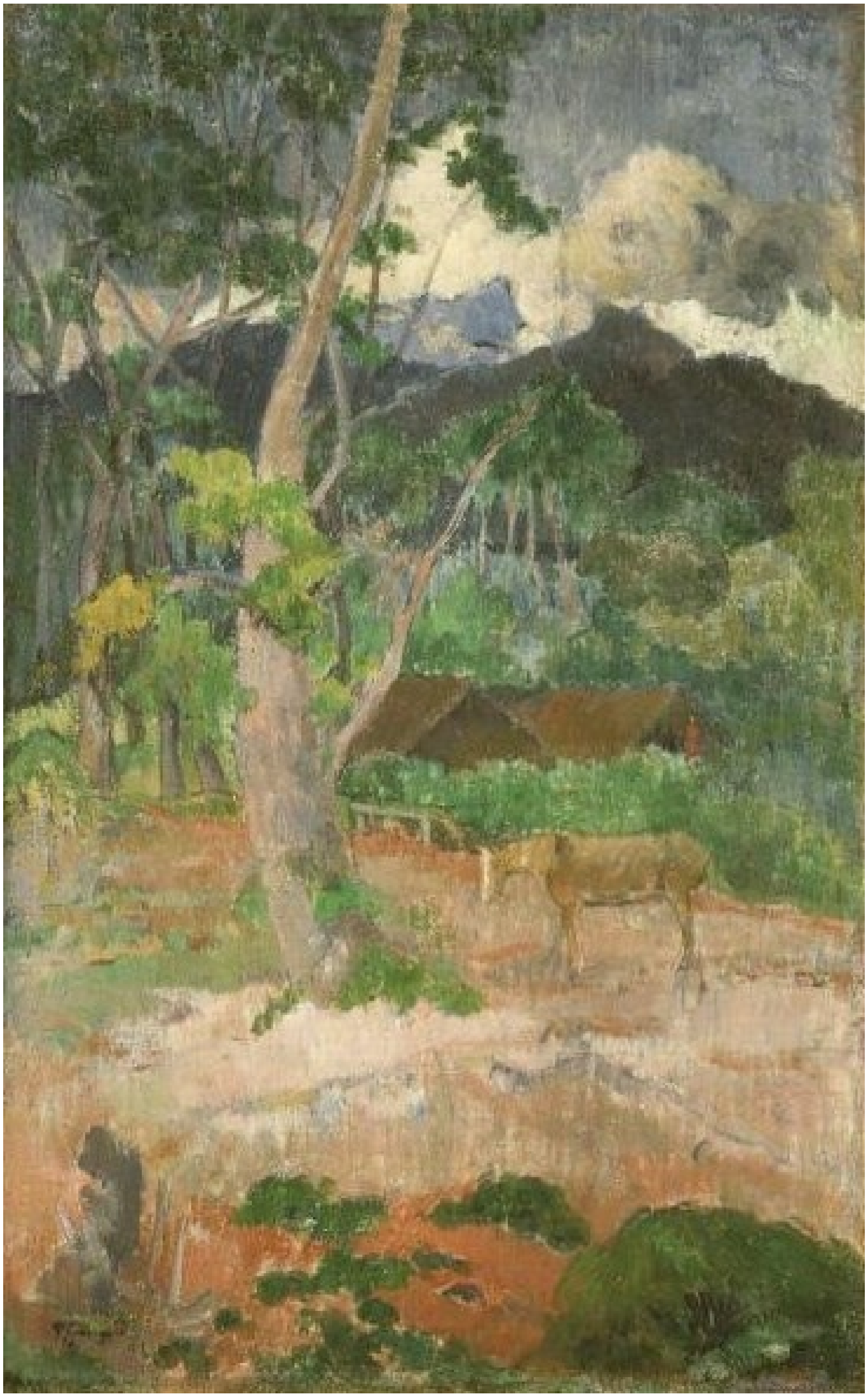
Horse on Road, Tahitian Landscape

1899
Private collection
Oil on canvas



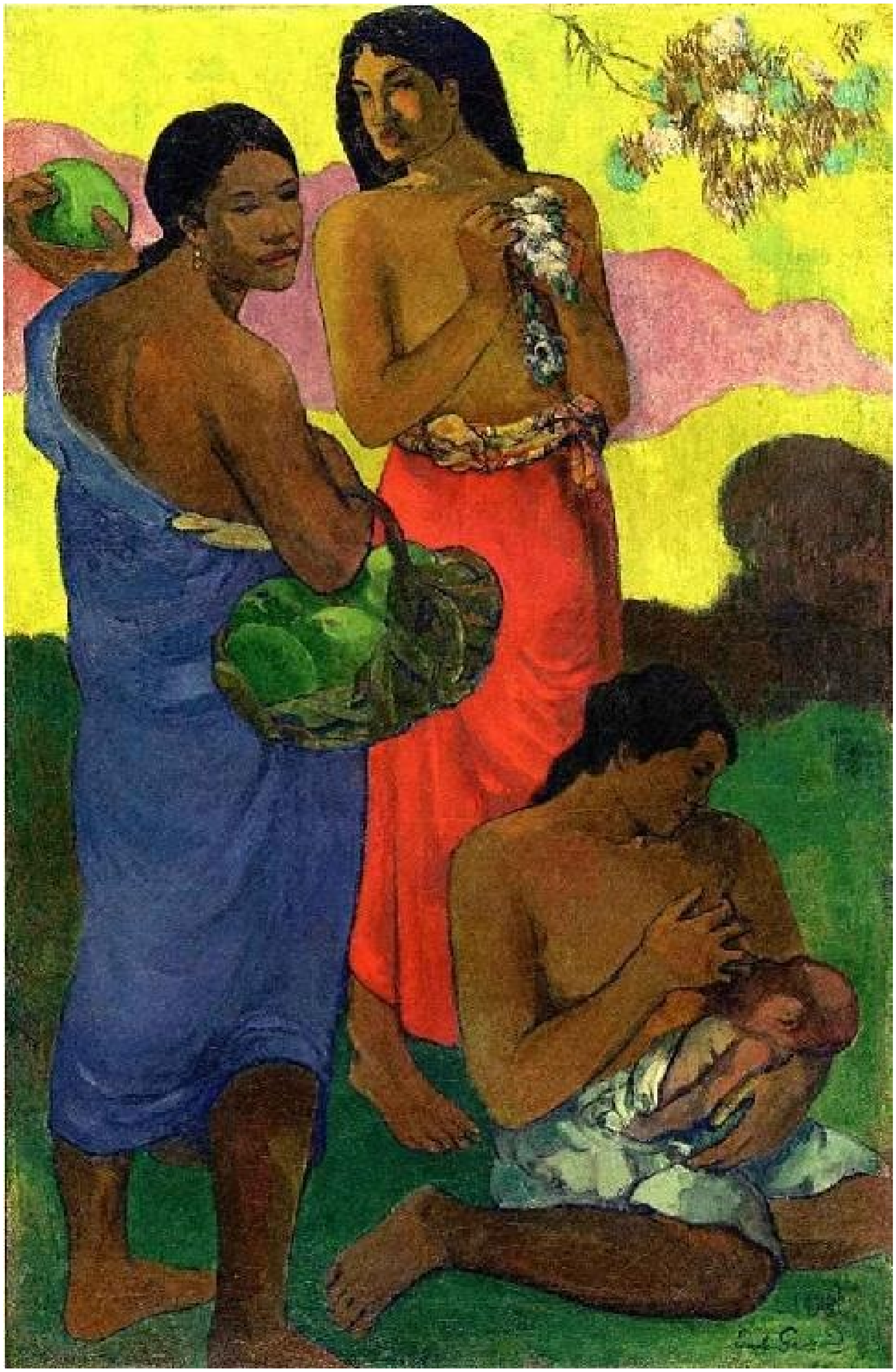
Landscape with a Horse

1899
Saint Louis Art Museum
Painting



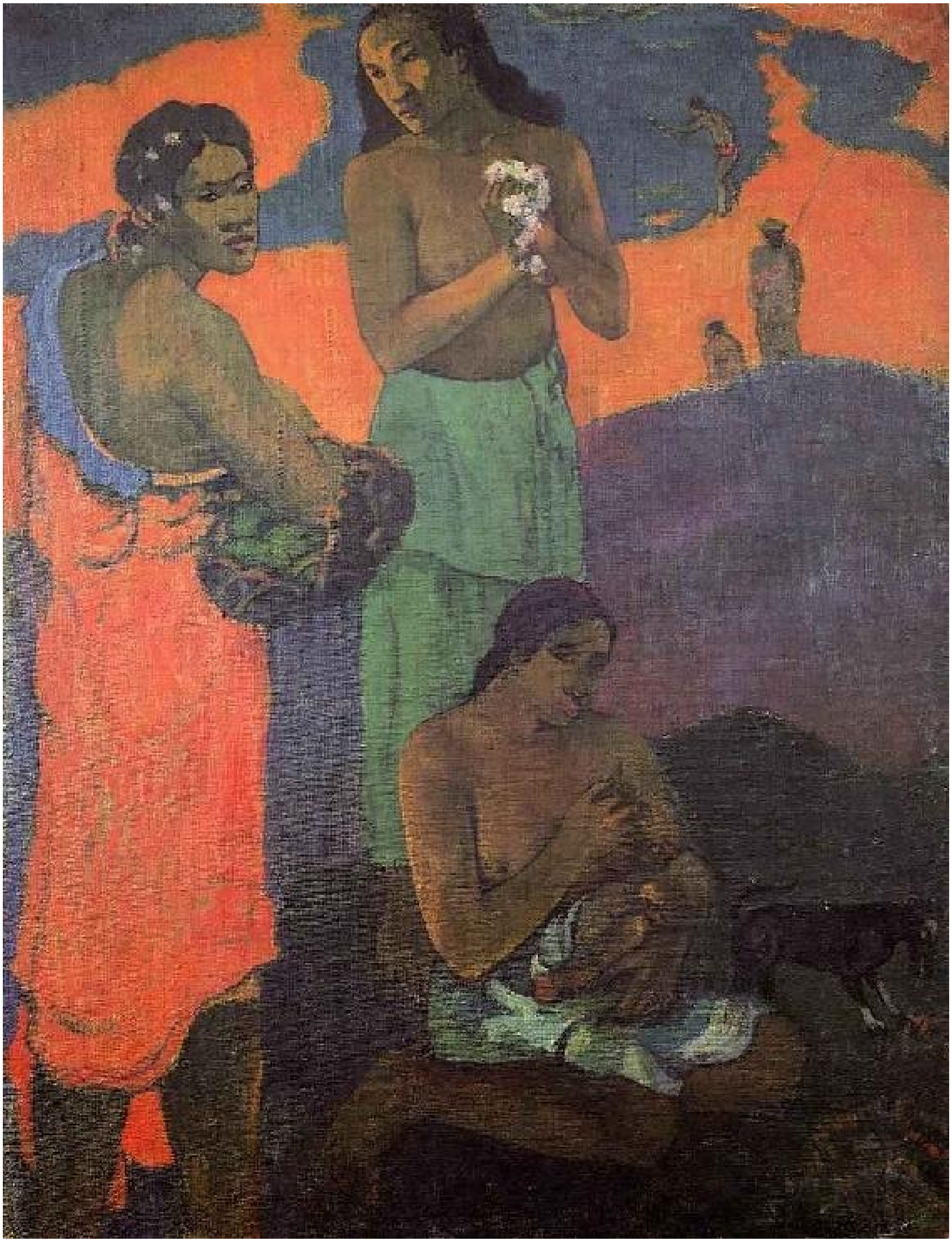
Maternite (II)

1899
Private collection
Painting



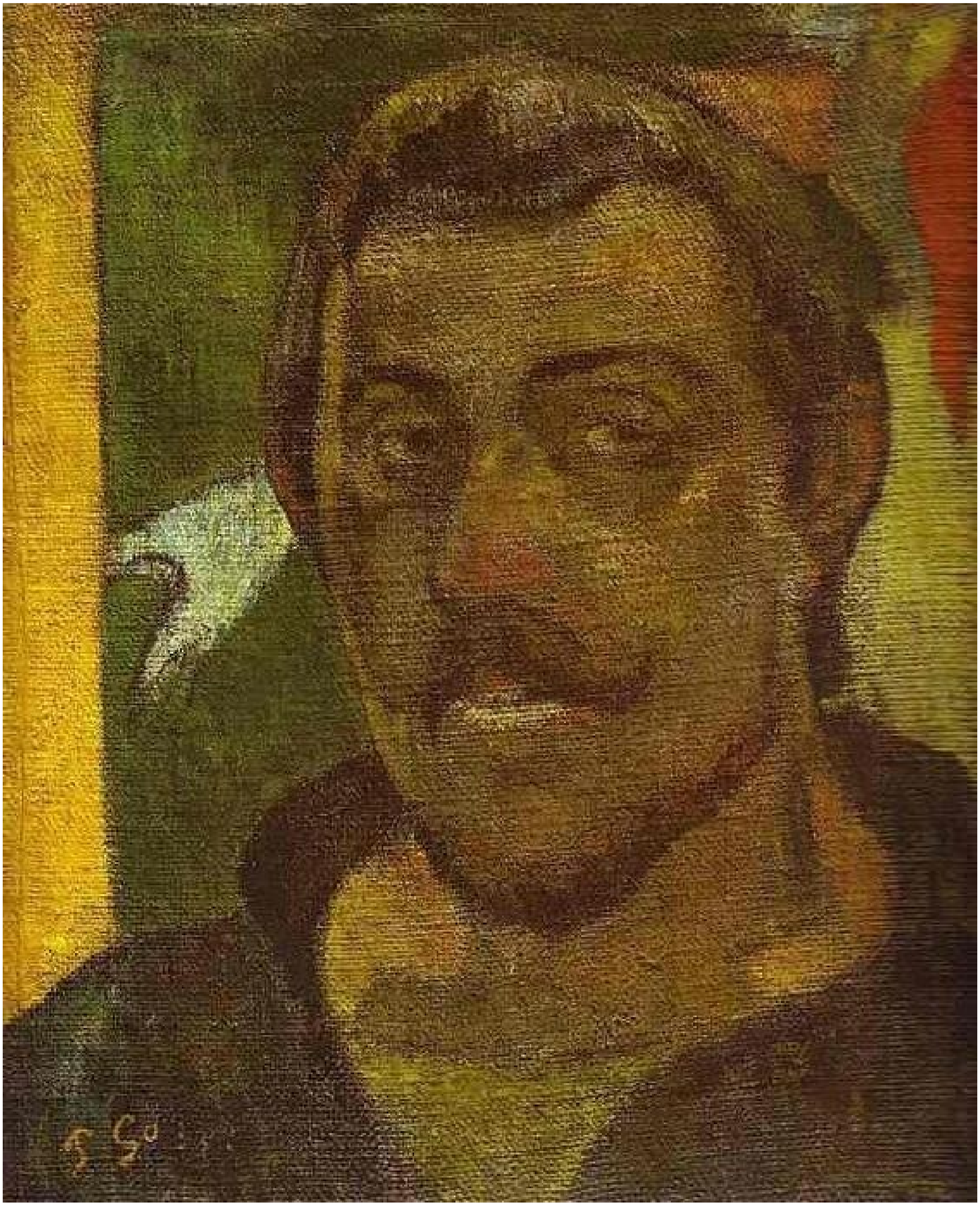
Maternity

1899
The State Hermitage Museum - St Petersburg
Oil on canvas



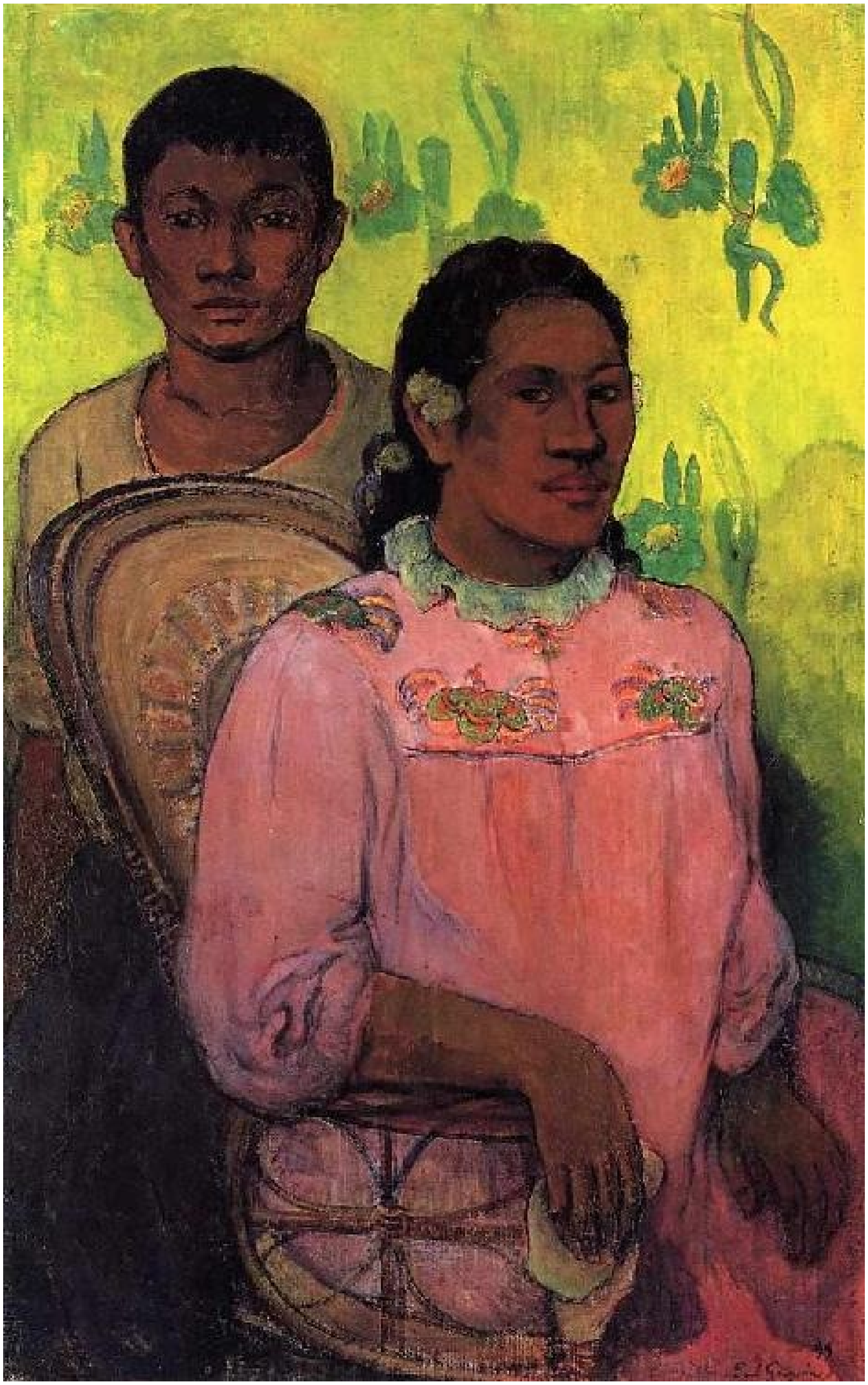
Self Portrait

1890-1899
The Pushkin State Museum of Fine Arts
Oil on canvas



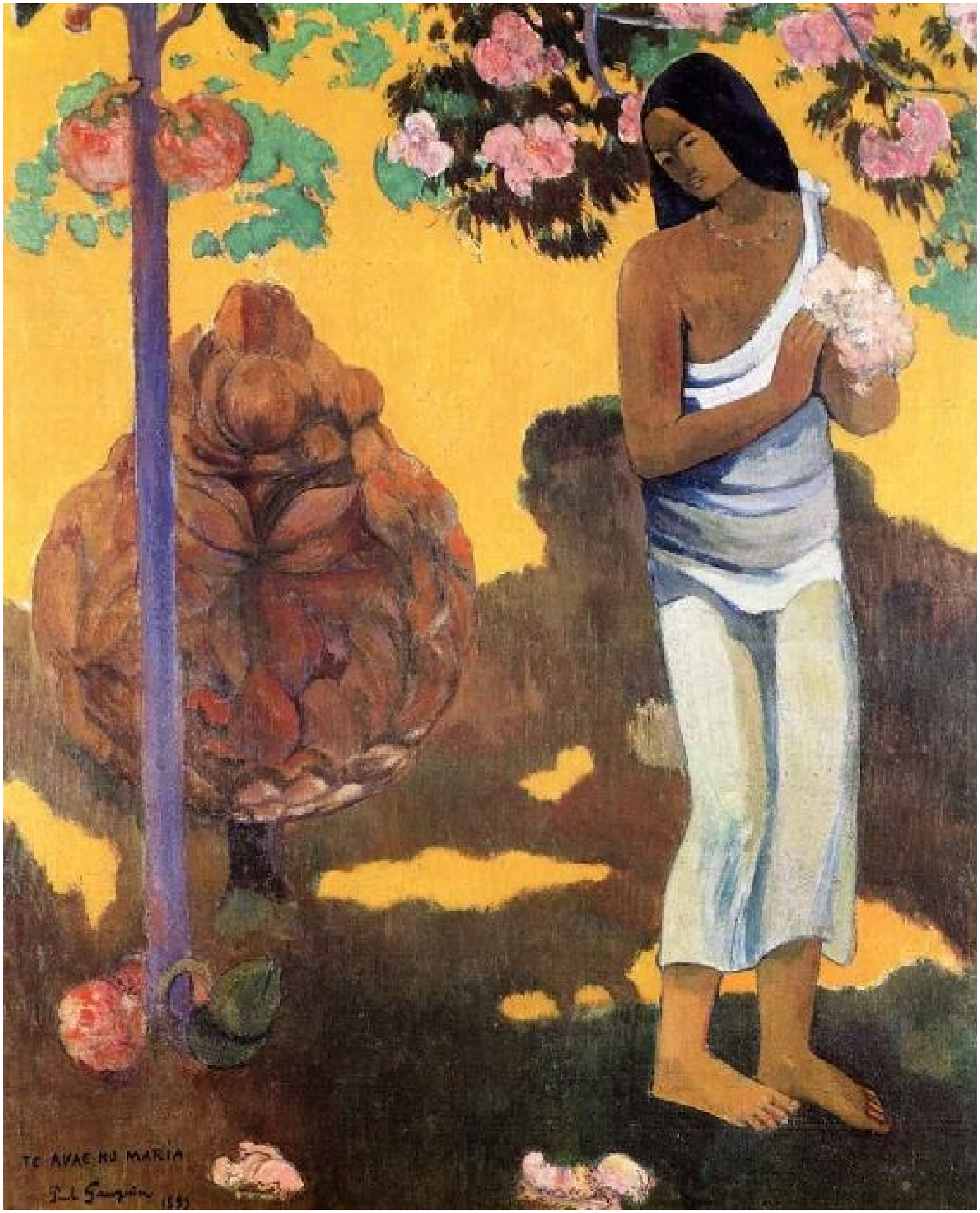
Tahitian Woman and Boy

1899
Norton Simon Museum - Pasadena
Oil on canvas



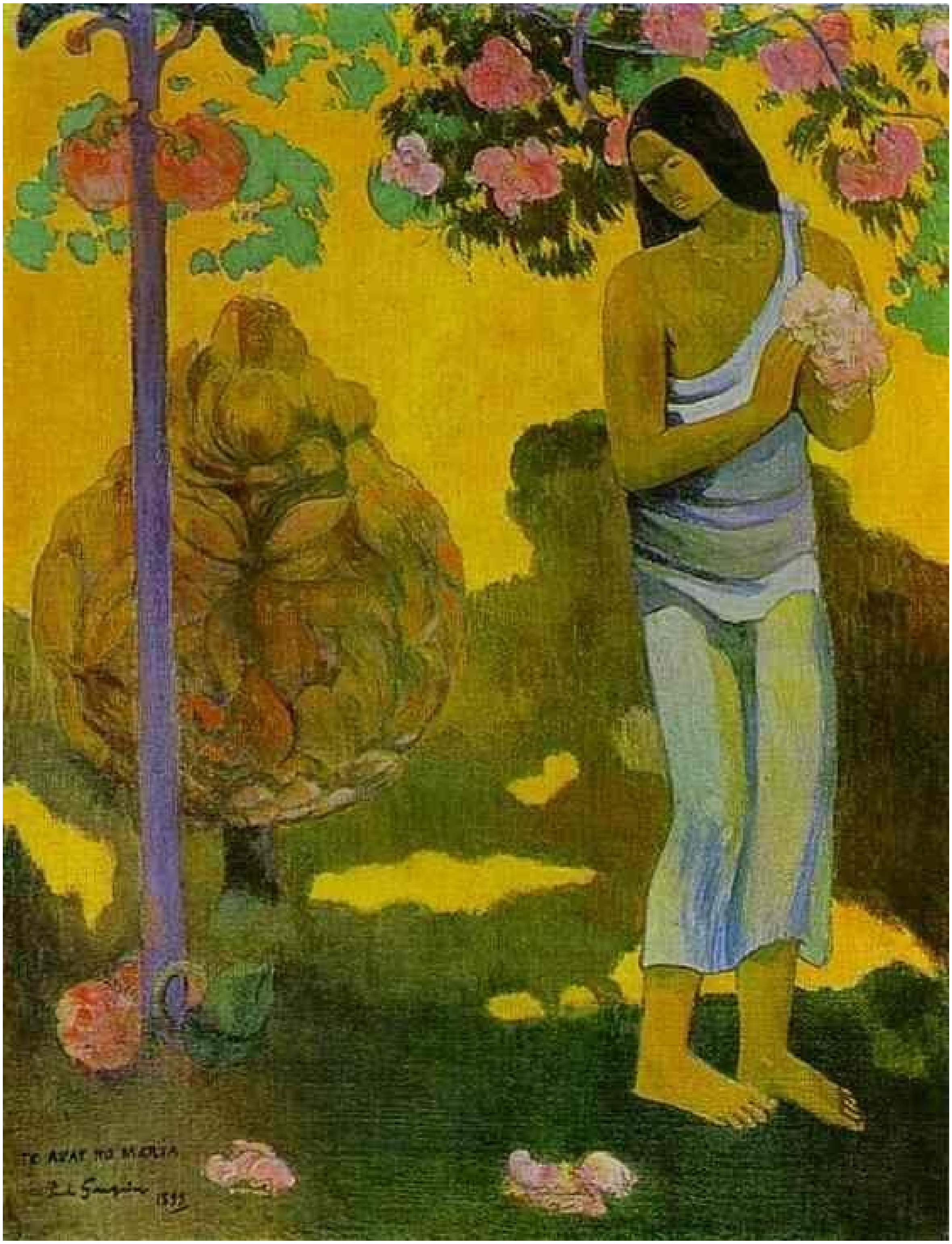
Te Avae No Maria

1899
The State Hermitage Museum - St Petersburg
Oil on canvas


TE AVAE NO MARIA
P. Gauguin
1899

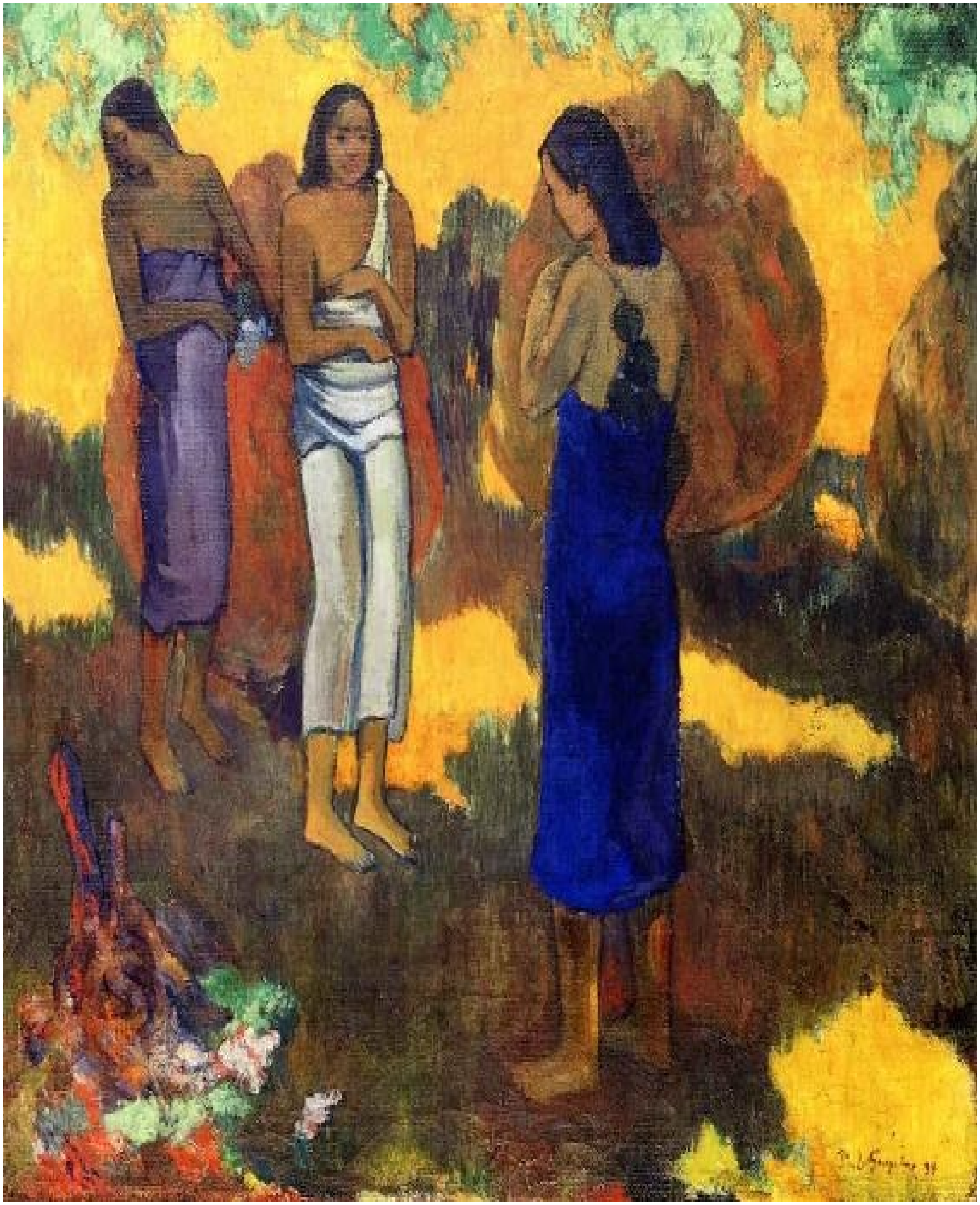
Te Avae No Maria

1899
Walker Art Center - Minneapolis
Oil on canvas


TE AVAE NO MARIA
P. Gauguin 1899

Three Tahitian Women against a Yellow Background

1899
The State Hermitage Museum - St Petersburg
Oil on canvas


P. Gauguin 99

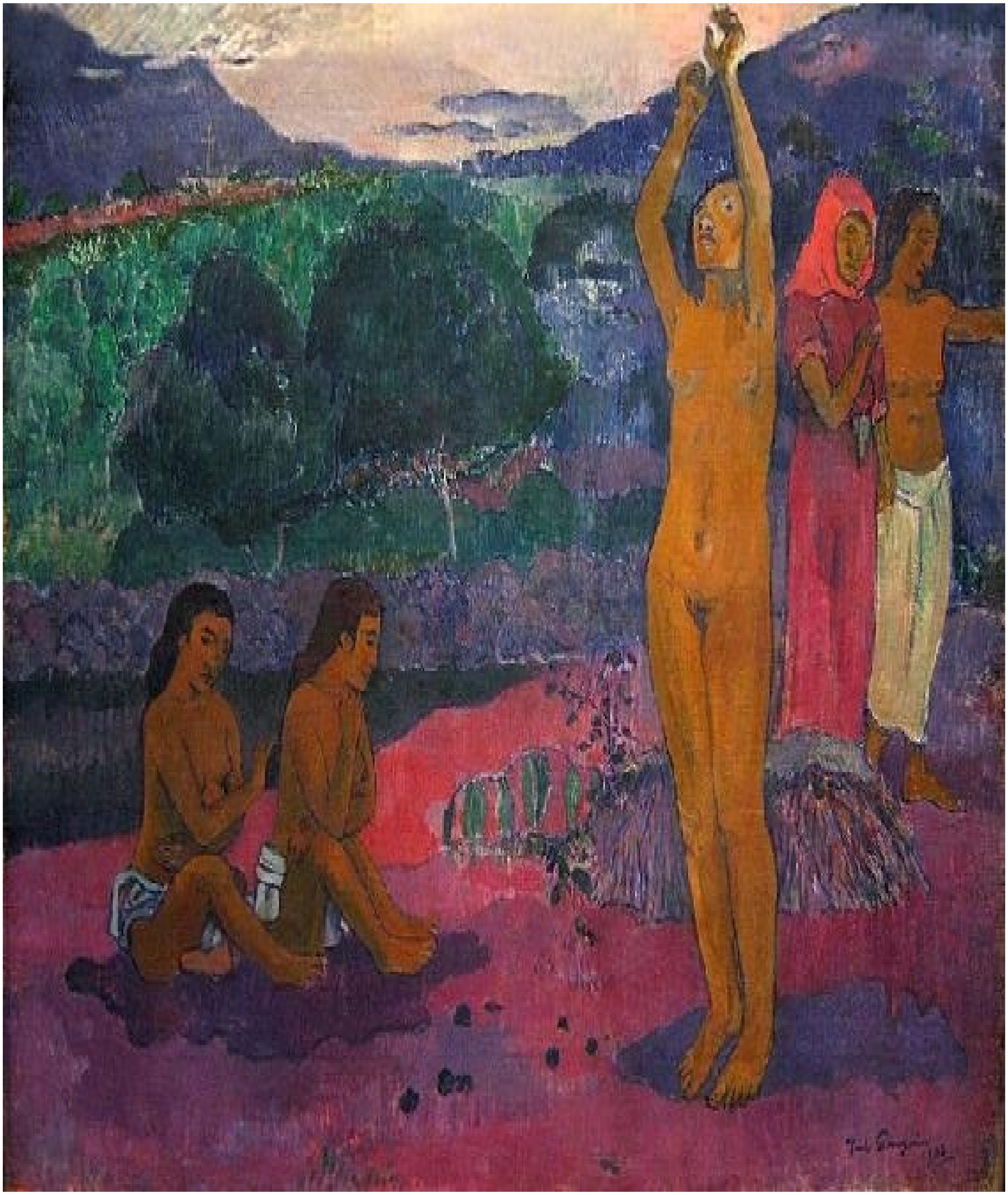
Two Tahitian Women

1899
Metropolitan Museum of Art - New York, NY
Oil on canvas

1900’s

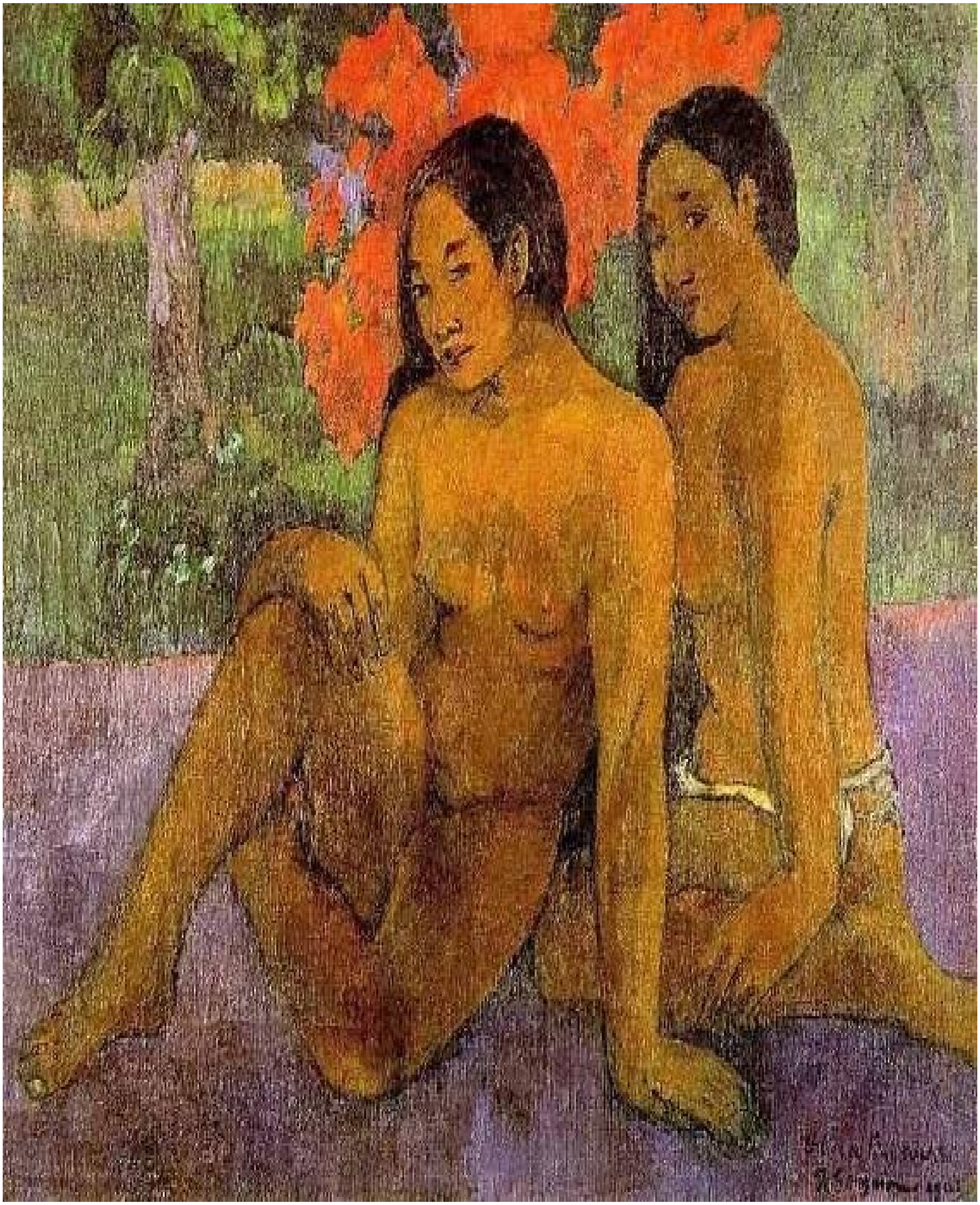
The Invocation

1900
National Gallery of Art - Washington DC
Oil on canvas



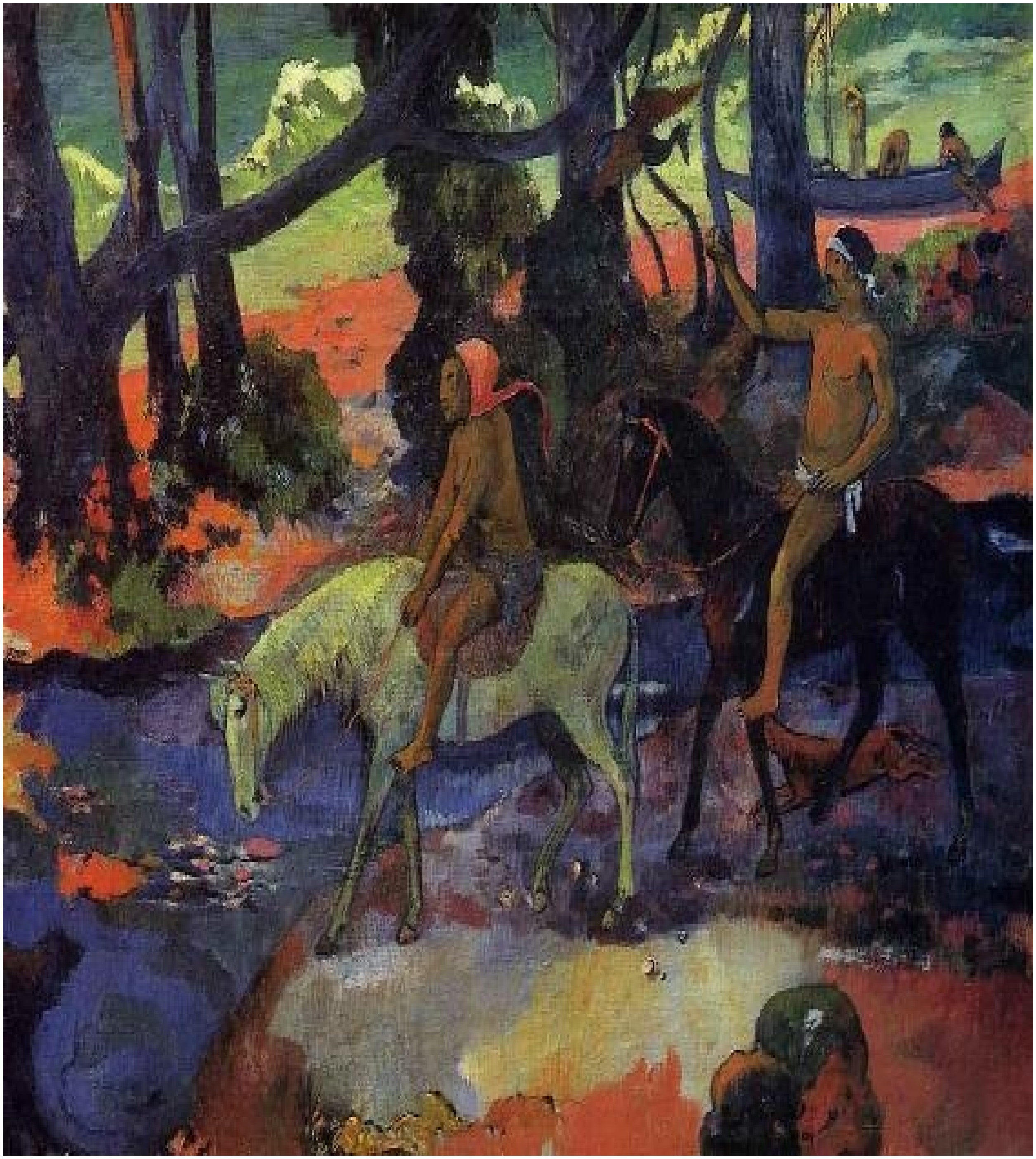
And the Gold of Their Bodies

1901
Musée d’Orsay
Oil on canvas



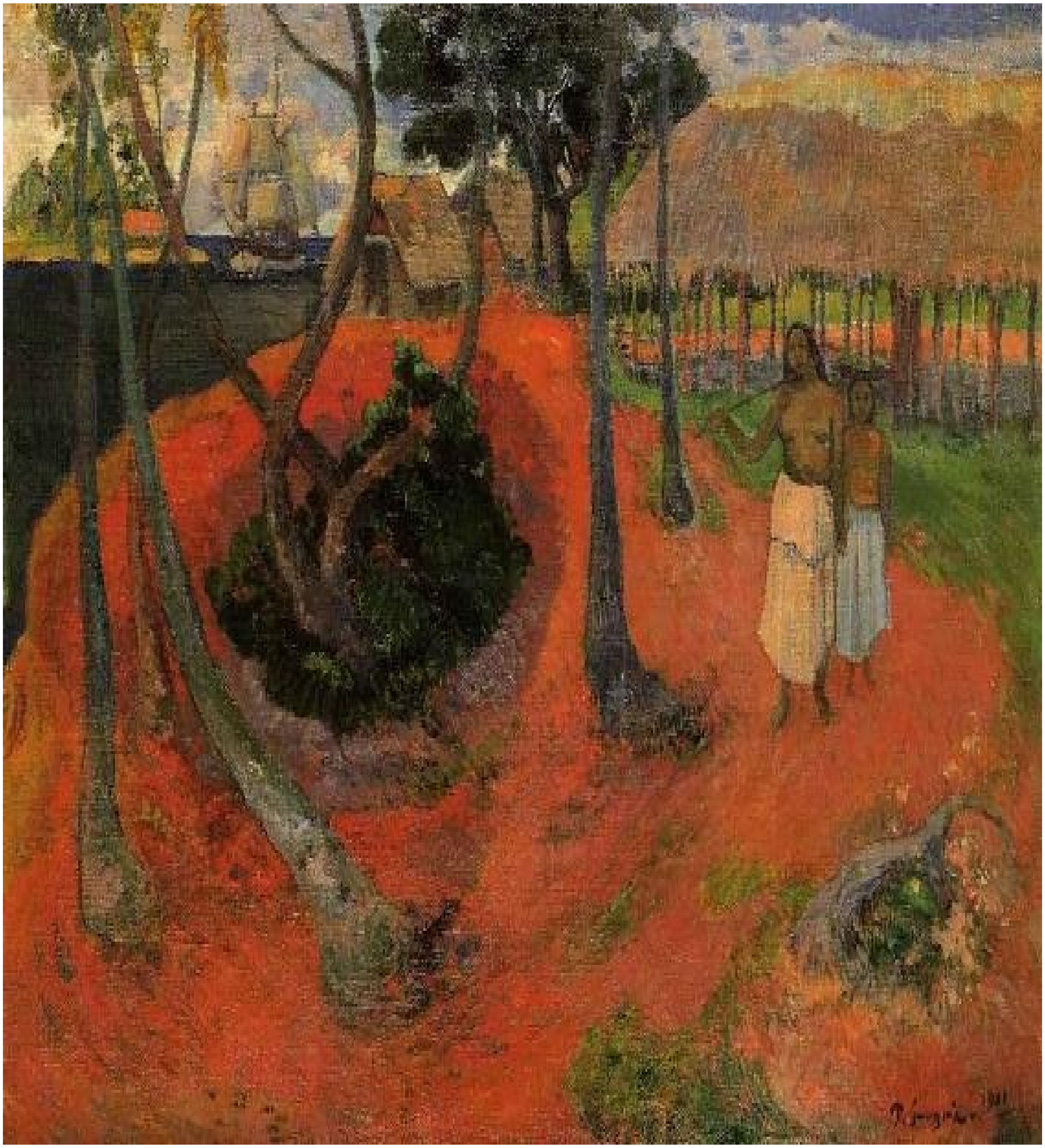
The Ford

1901
The Pushkin State Museum of Fine Arts
Oil on canvas



Idyll in Tahitgi

1901
Sammlung E.G.Bührle
Oil on canvas

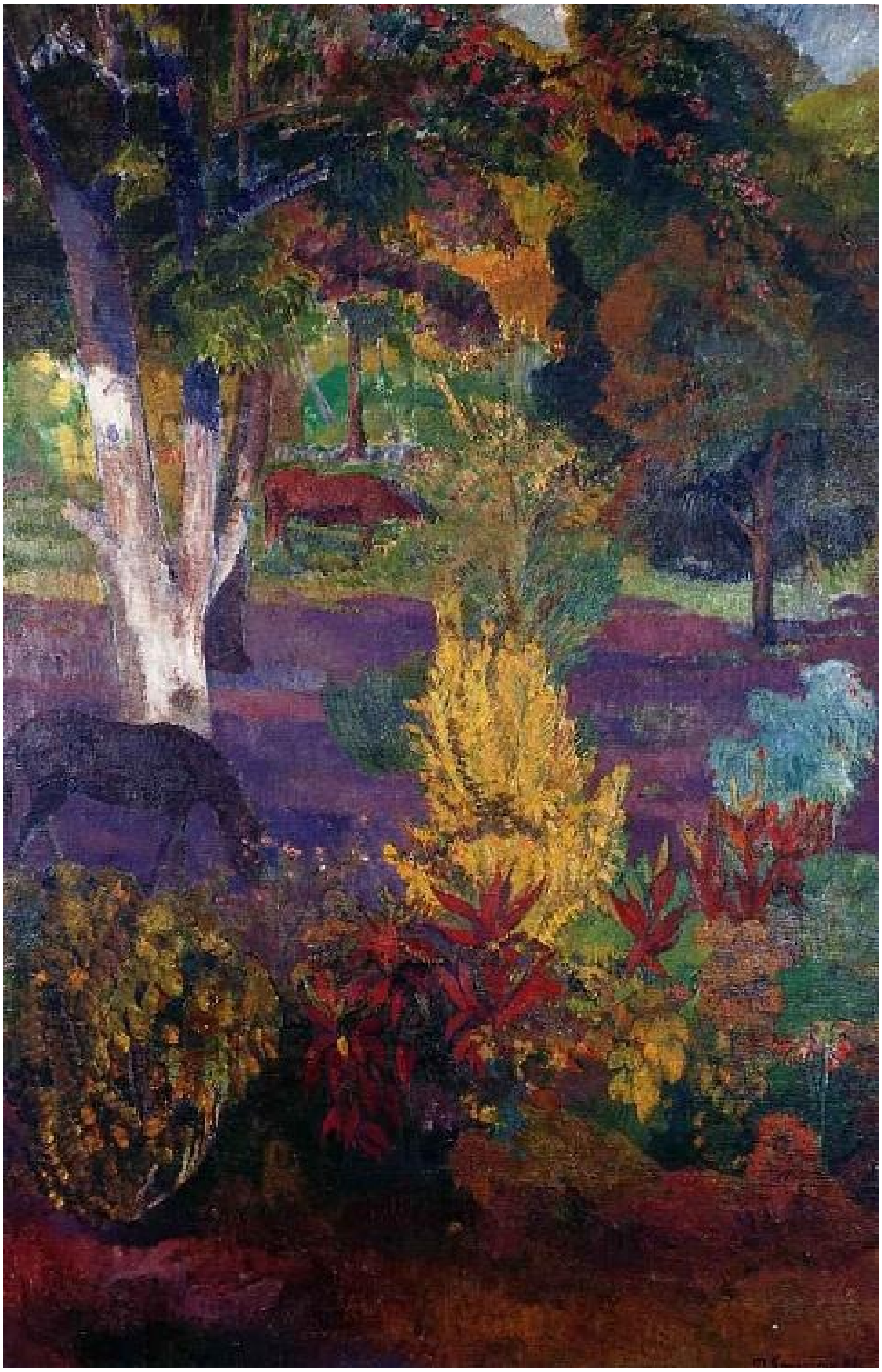


Landscape with Three Figures

1901
Carnegie Museum of Art - Pittsburgh, PA
Oil on canvas

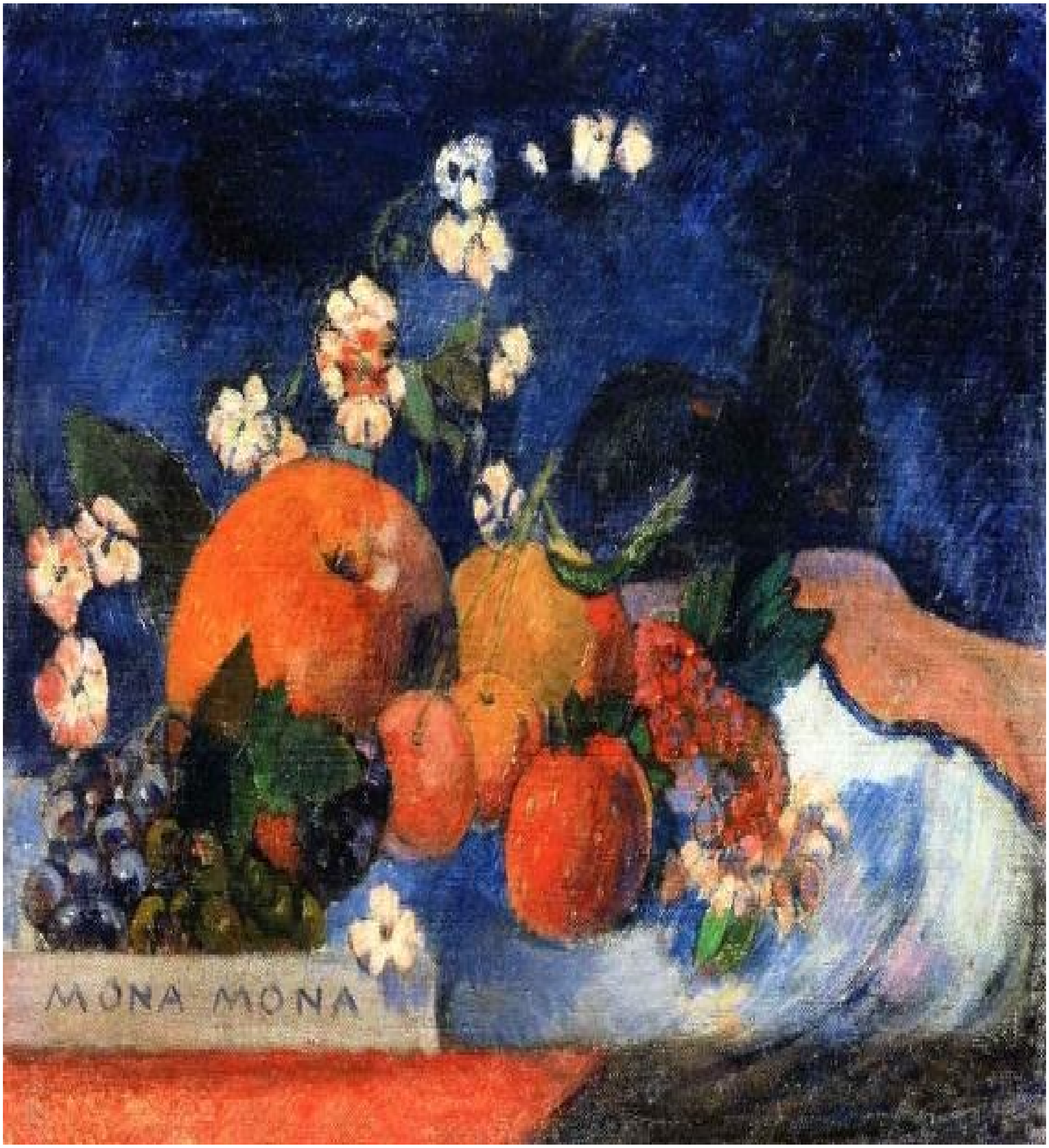
Marquesan Landscape with a Horse

1901
Private collection
Oil on canvas



Mona Mona, Tasty

1901
Private collection
Oil on canvas



Still Life with L’Esperance

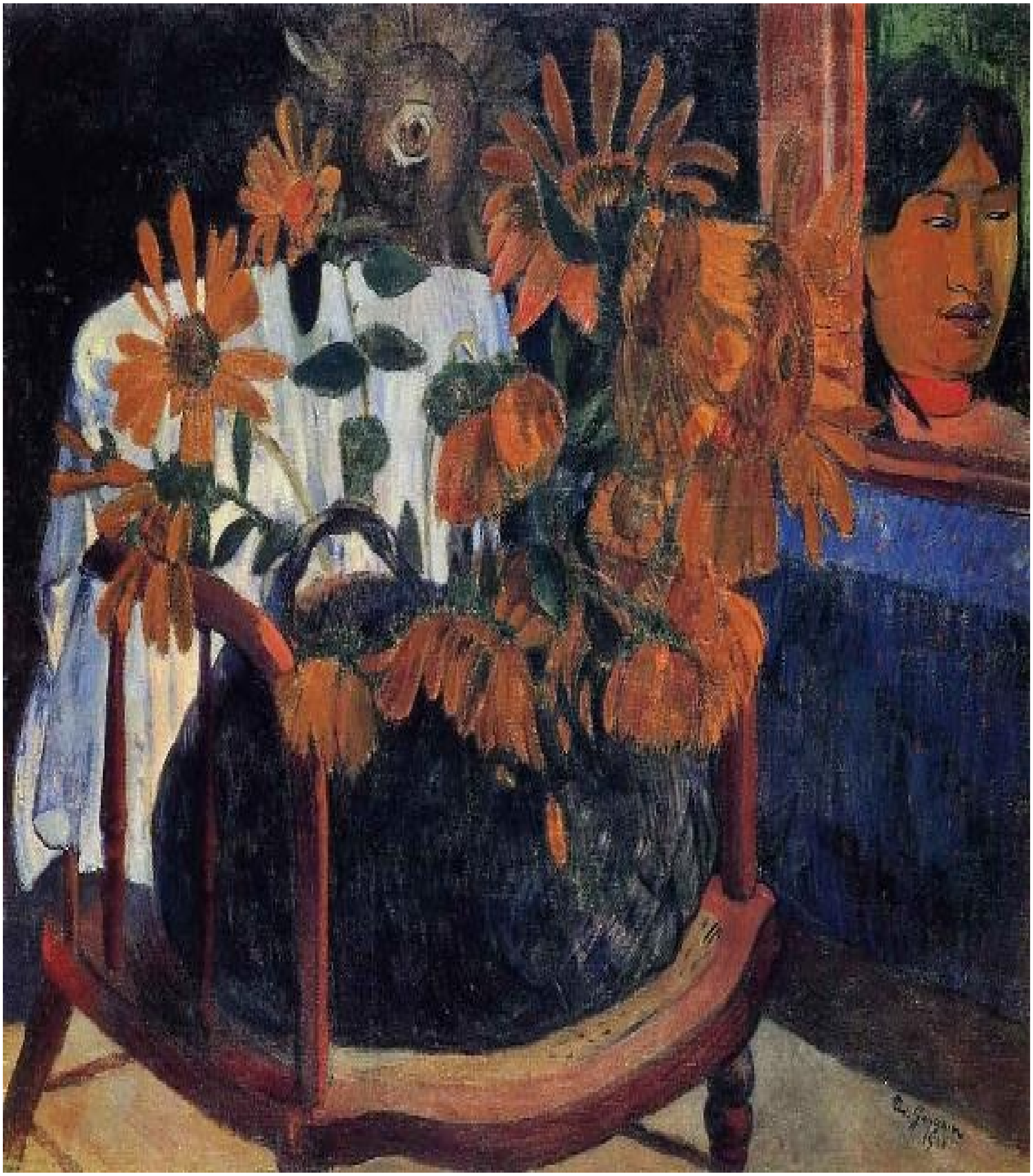
1901
Private collection
Oil on canvas

Still Life with Sunflowers on an Armchair

1901
Sammlung E.G.Bührle
Oil on canvas

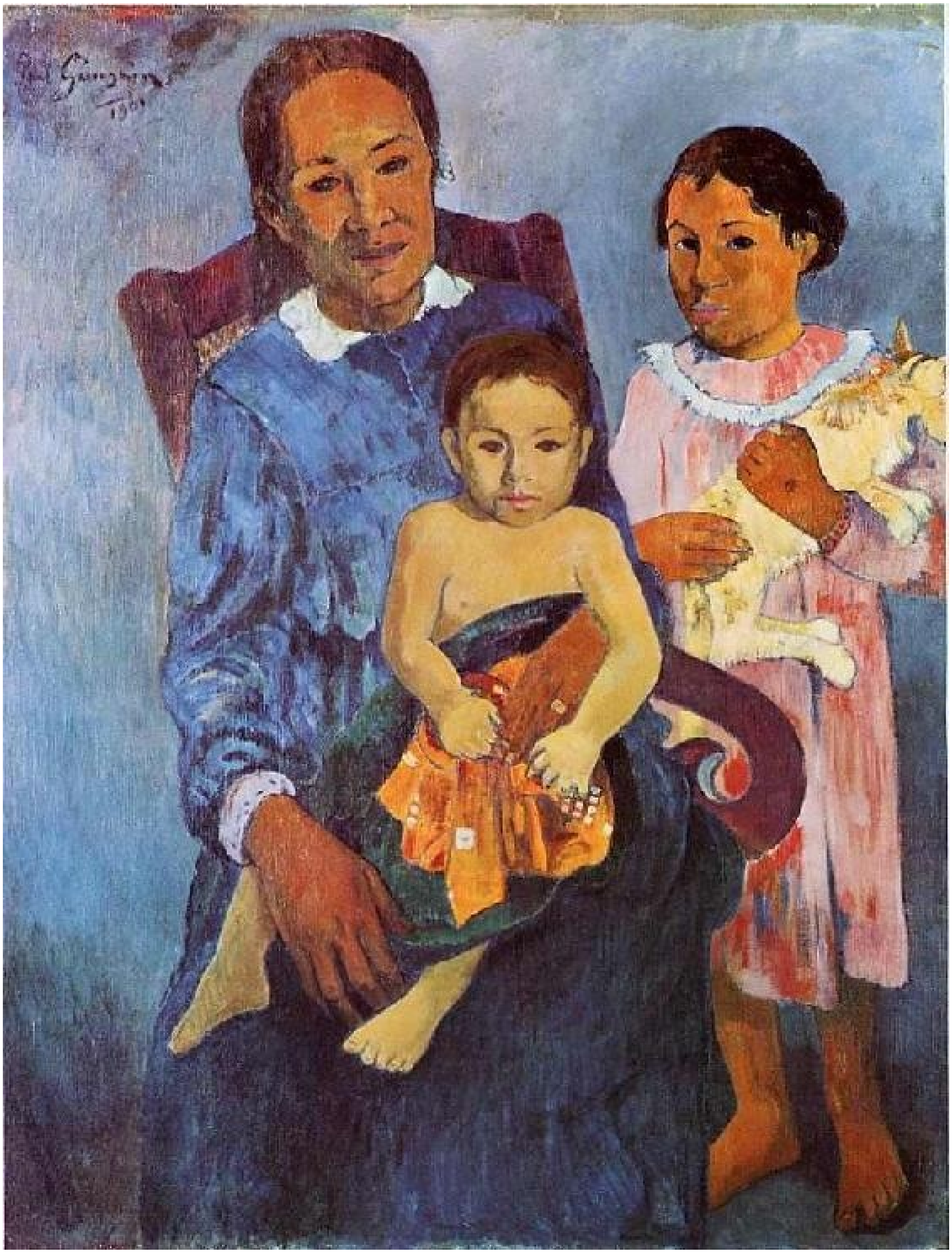
Sunflowers

1901
The State Hermitage Museum - St Petersburg
Oil on canvas



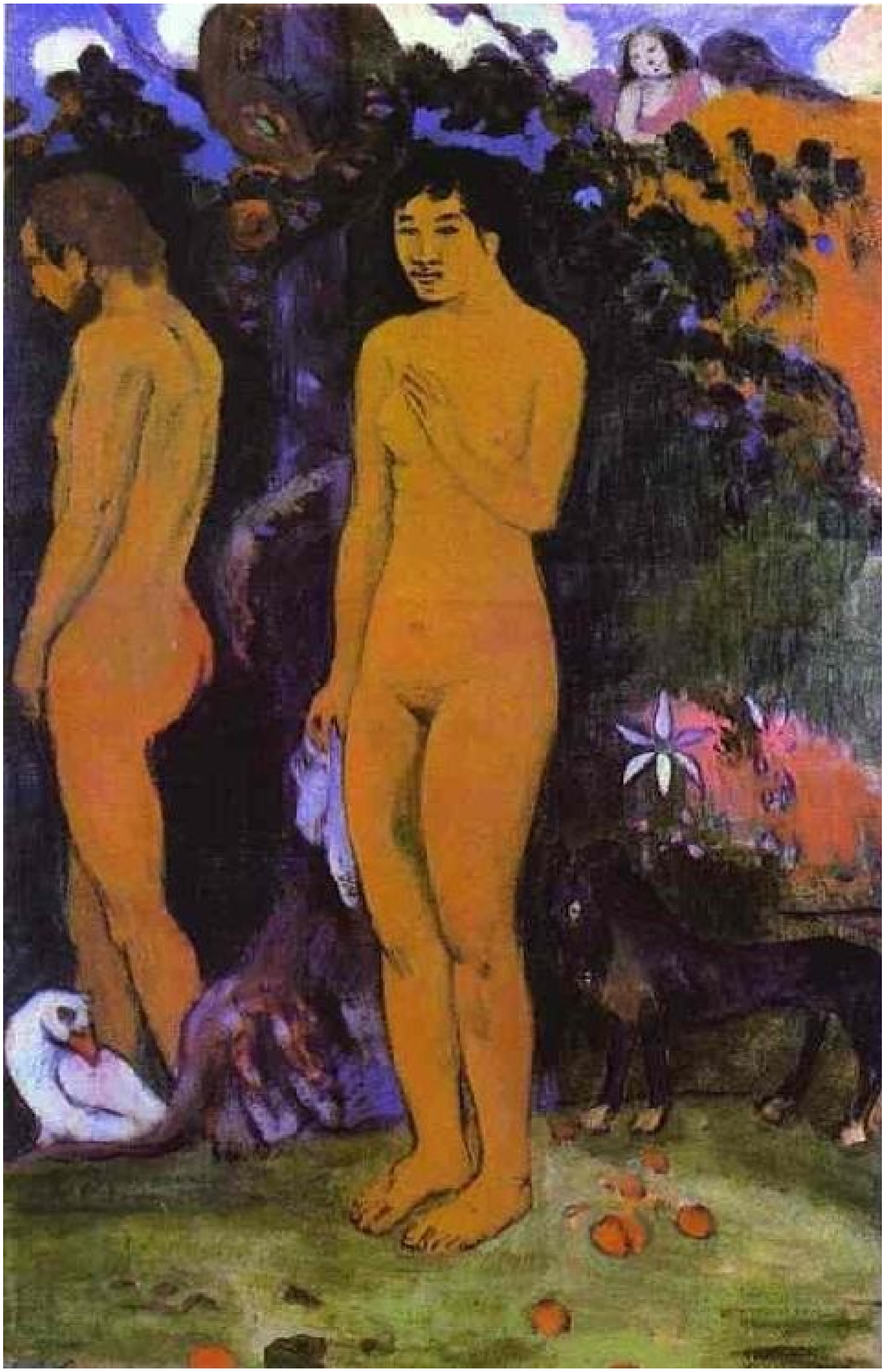
Tahitian Woman and Two Children

1901
Art Institute of Chicago
Oil on canvas


Paul Gauguin
1901

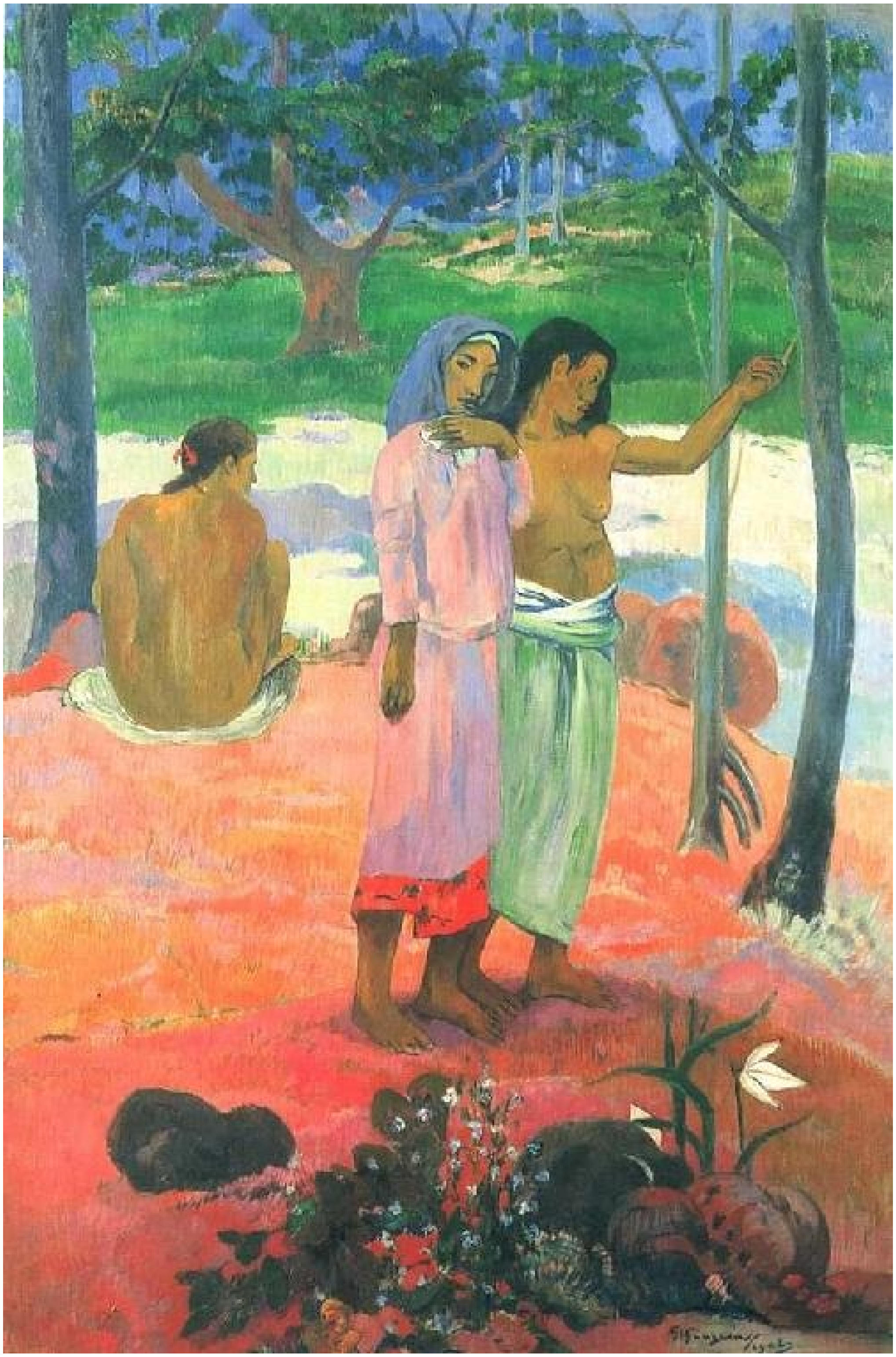
Adam and Eve

1902
Ordrupgaard Collection, Copenhagen
Oil on canvas



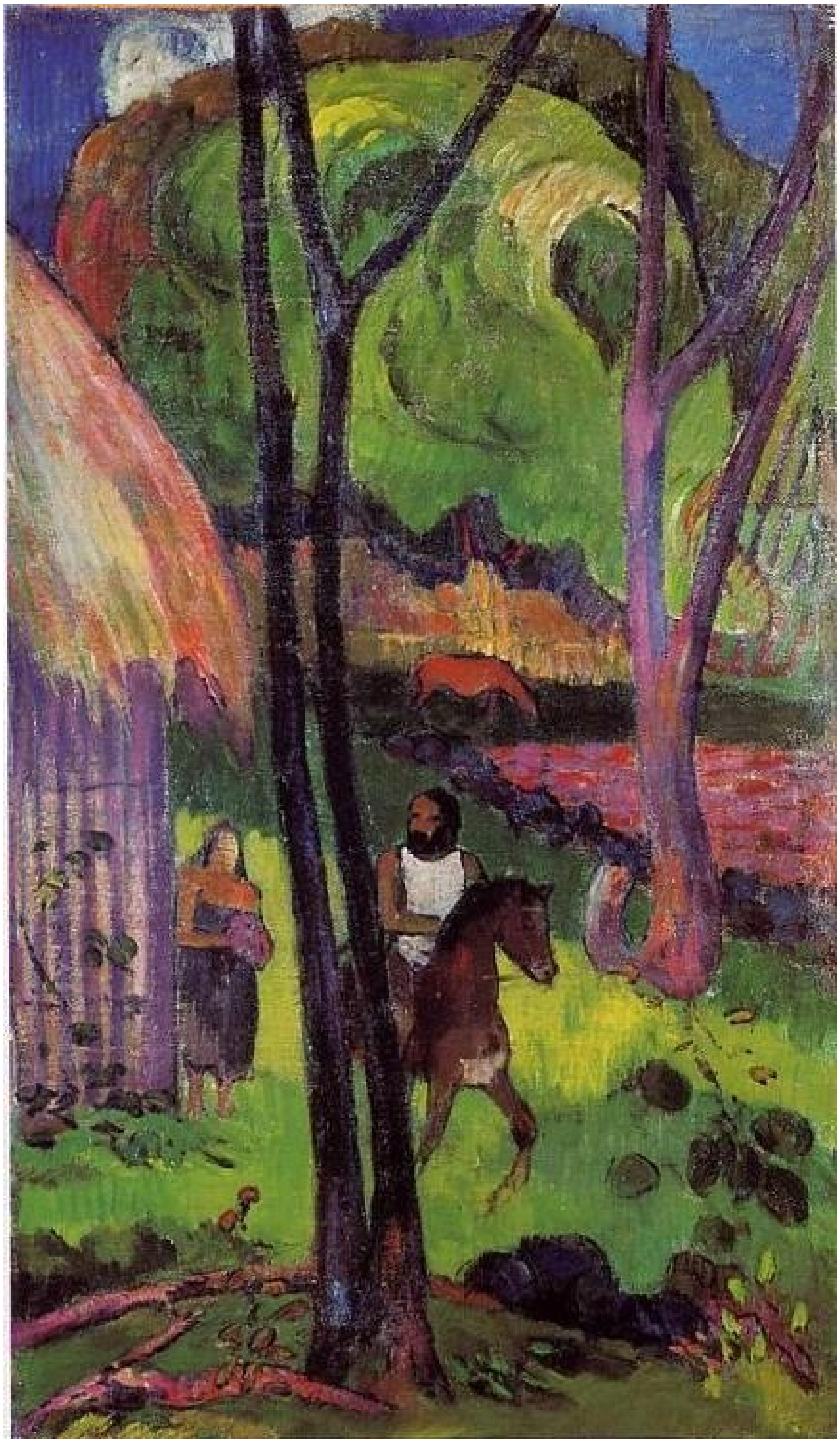
The Call

1902
Cleveland Museum of Art
Oil on canvas



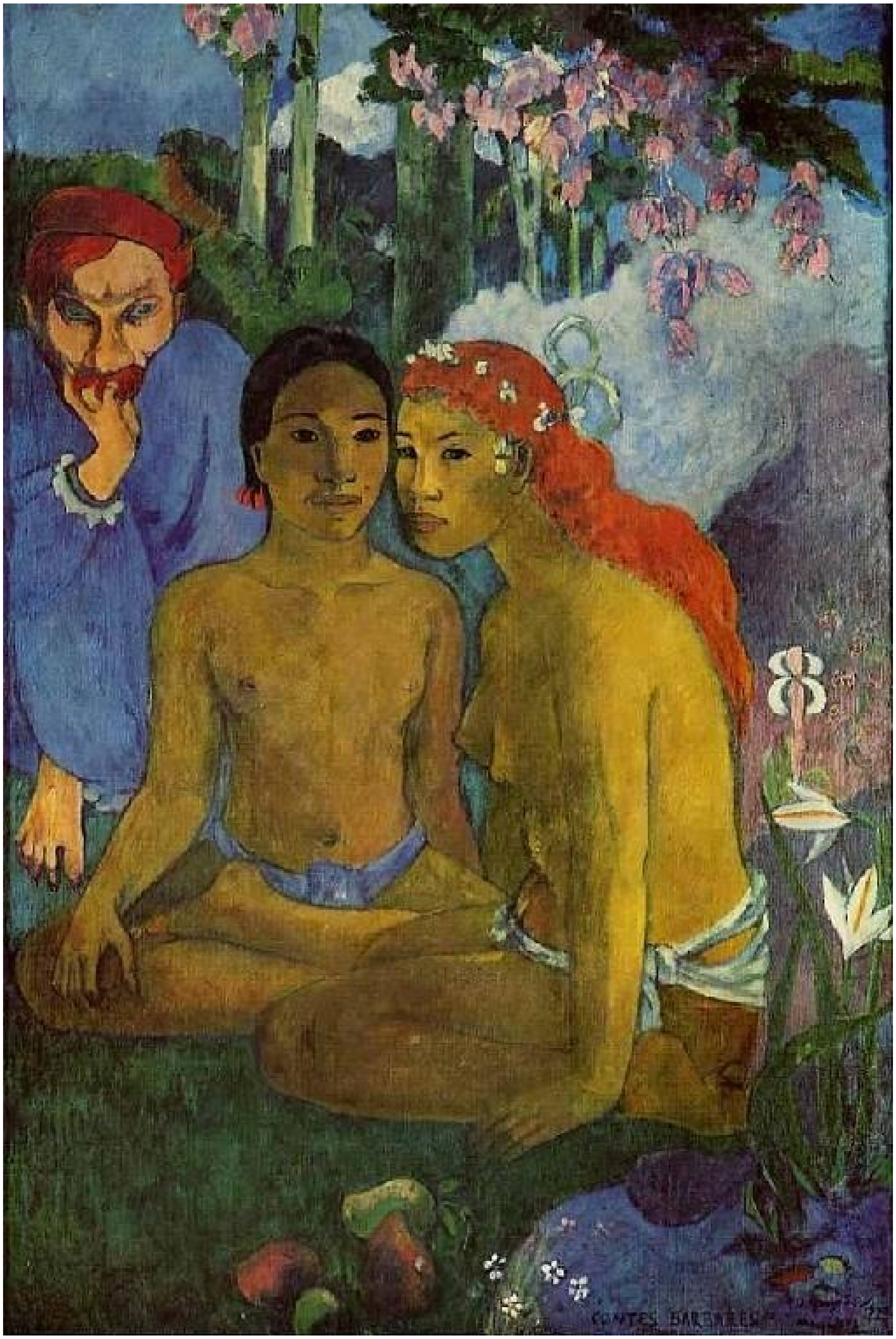
Cavalier devant la case

1902
Private collection
Oil on canvas



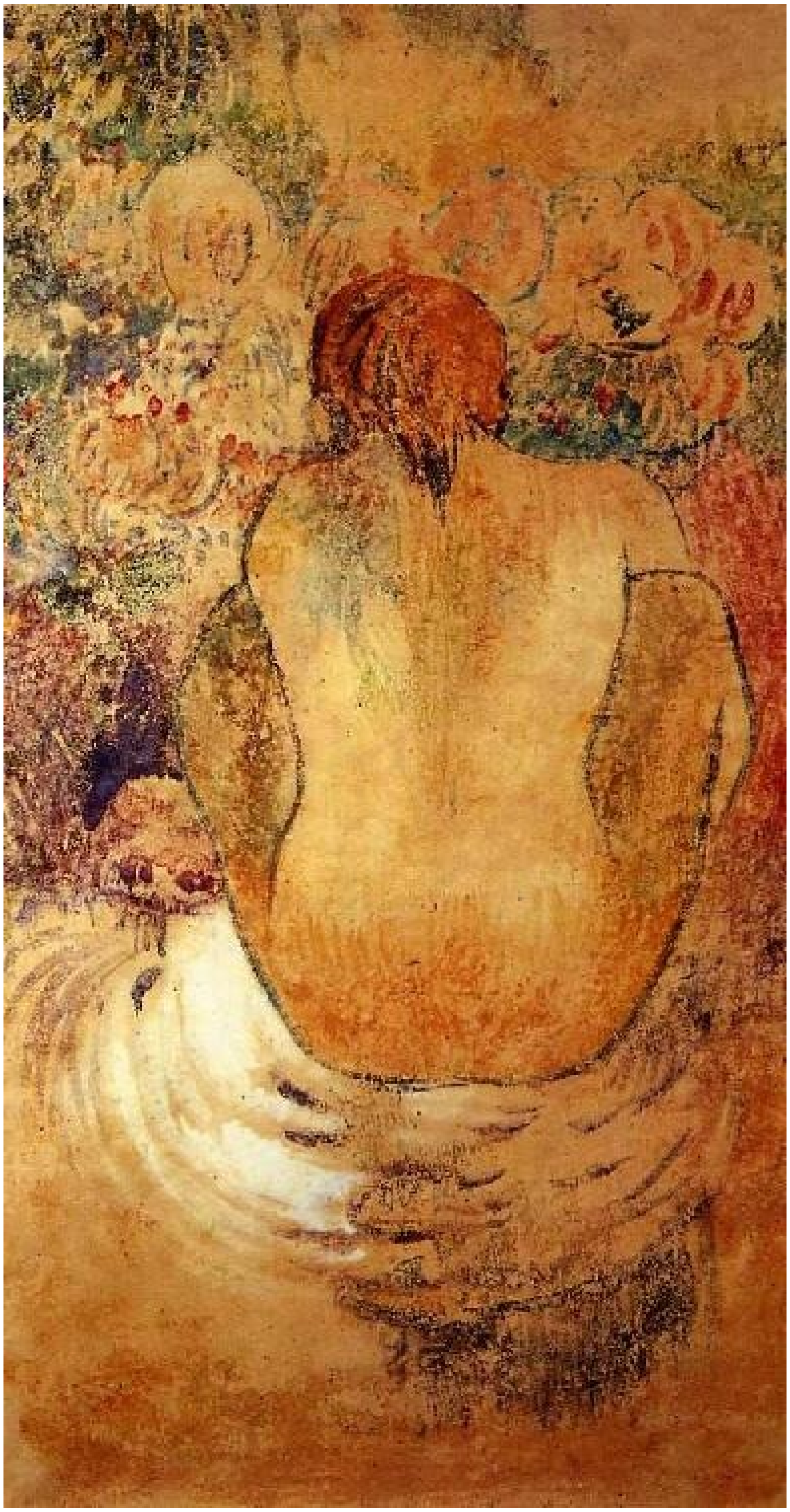
Contes Barbares

1902
Museum Folkwang
Oil on canvas


CONTES BARBARES

Crouching Marquesan Woman See from the Back

1902
Private collection

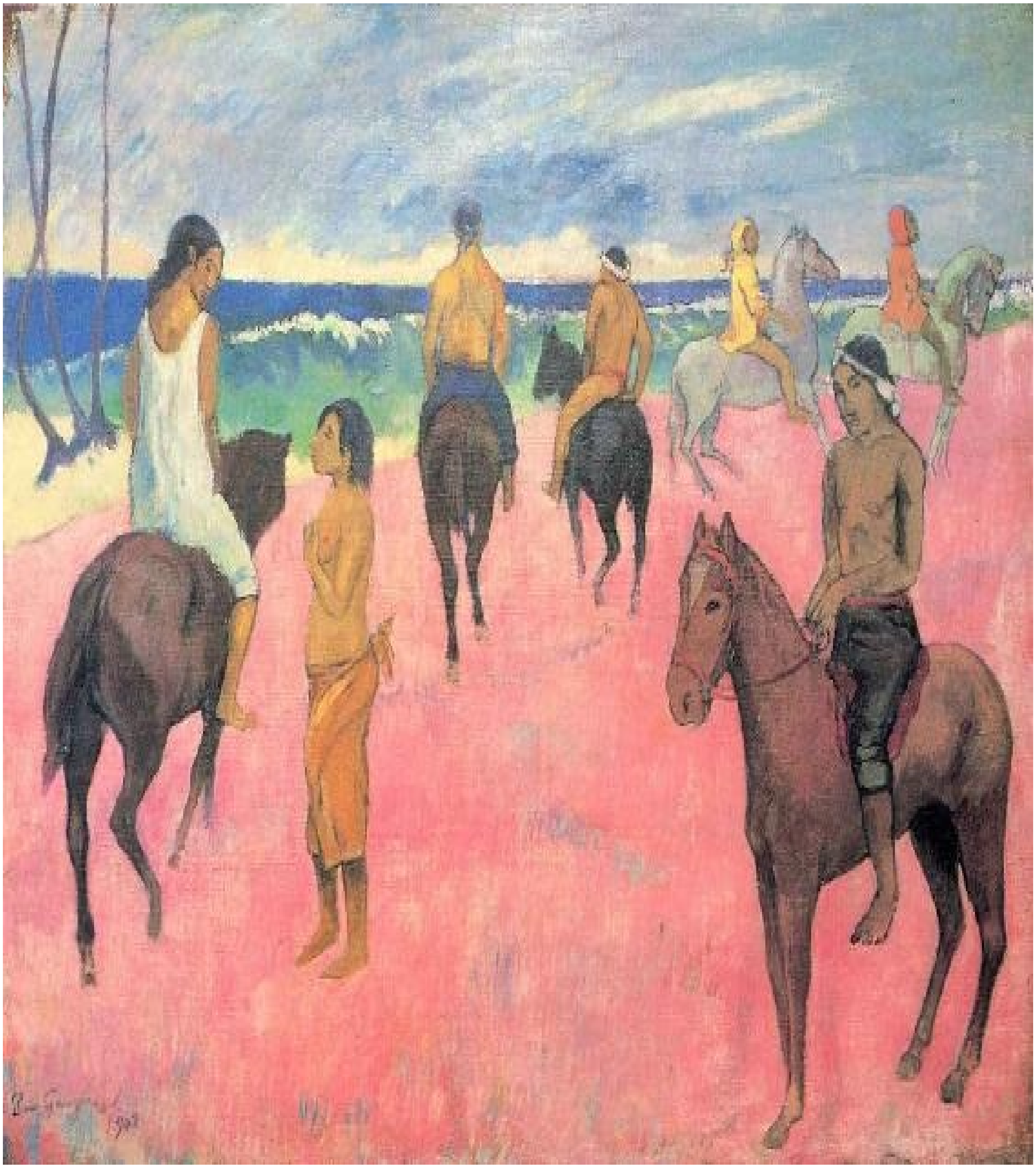


Girl with a Fan

1902
Museum Folkwang
Oil on canvas

Horsemen on the Beach

1902
Private collection
Oil on canvas

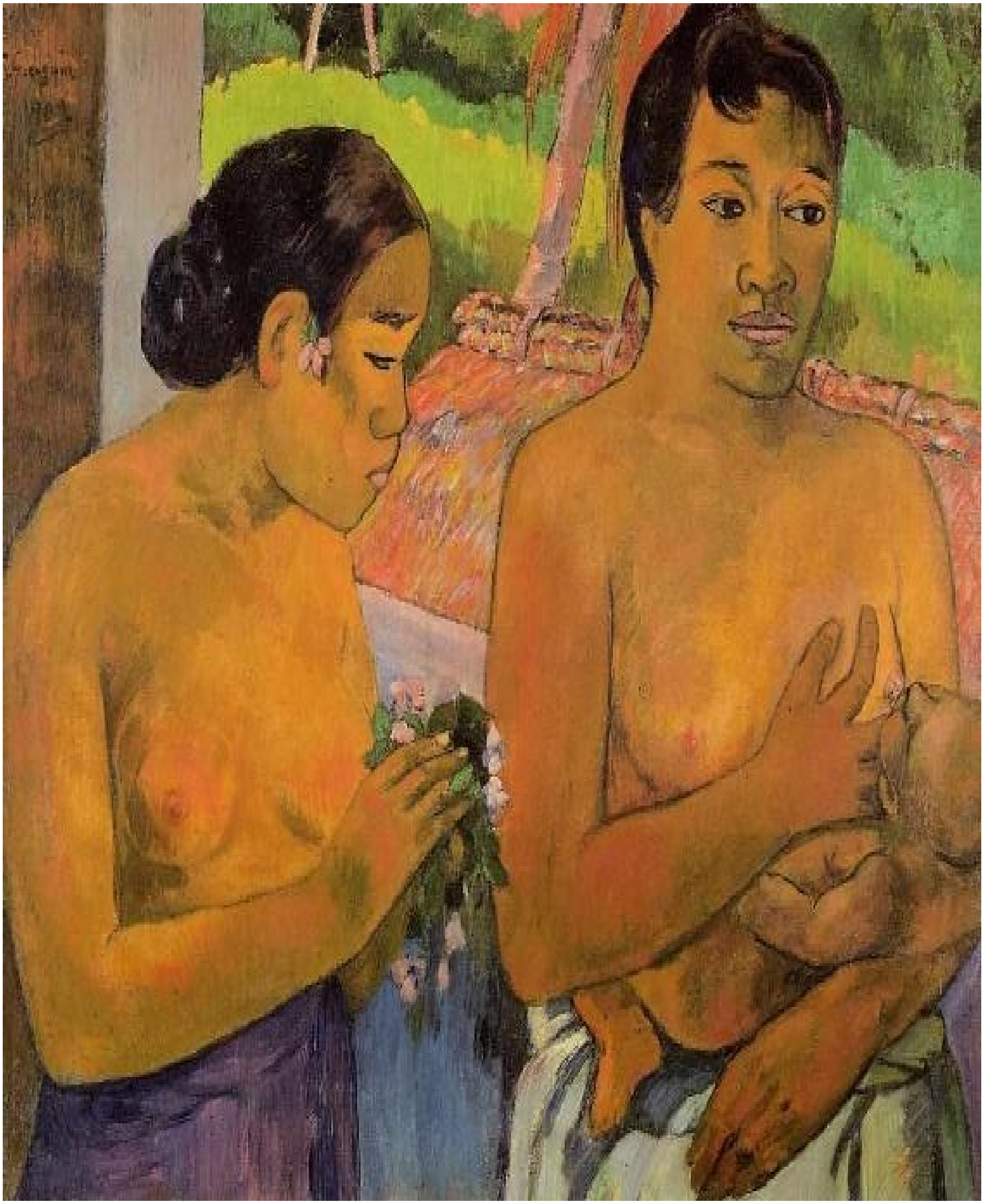


The Magician of Hivaoa

1902
Musée d’Art Moderne et d’Art Contemporain de Liège
Oil on canvas

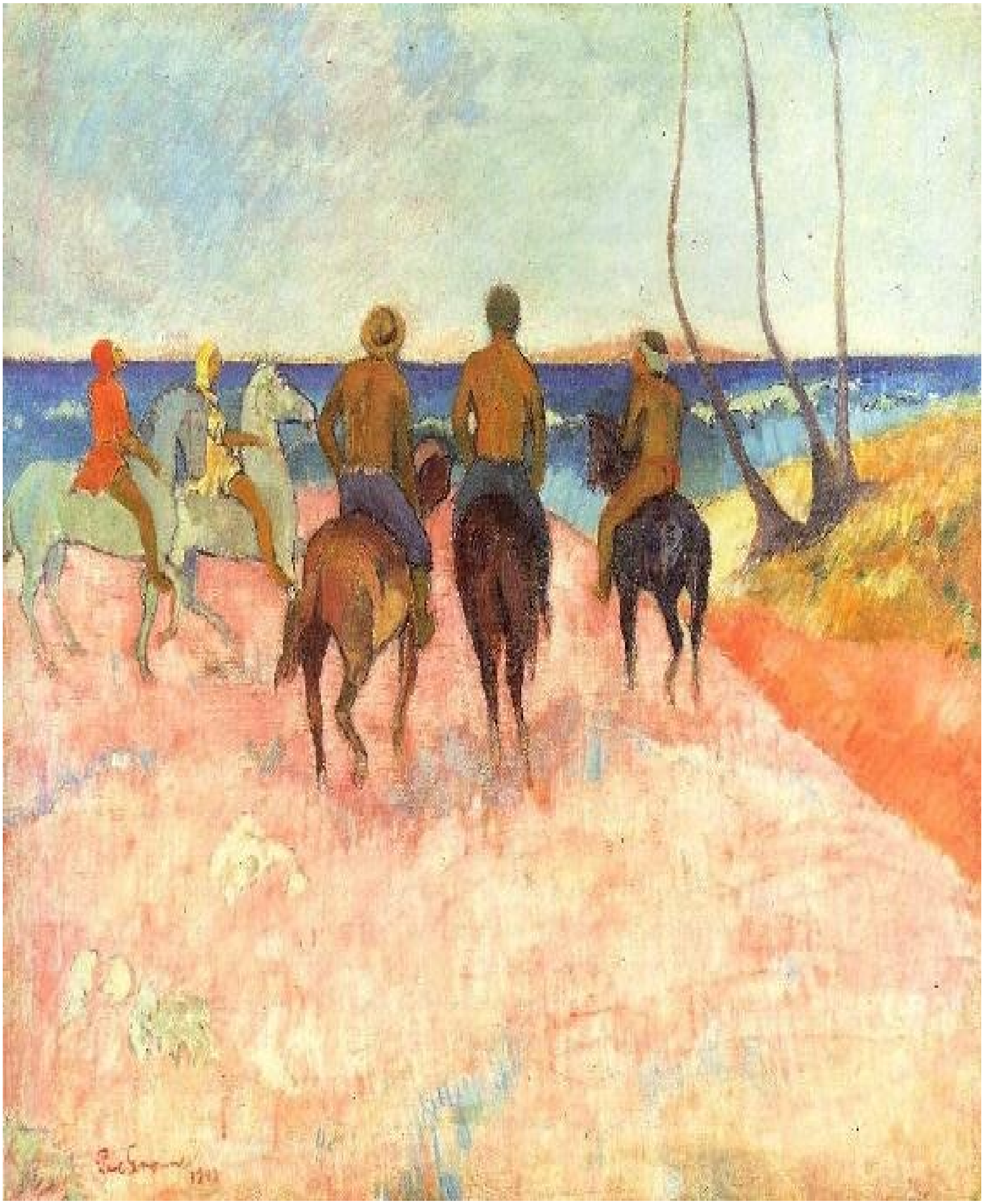
The Offering

1902
Sammlung E.G.Bührle
Oil on canvas



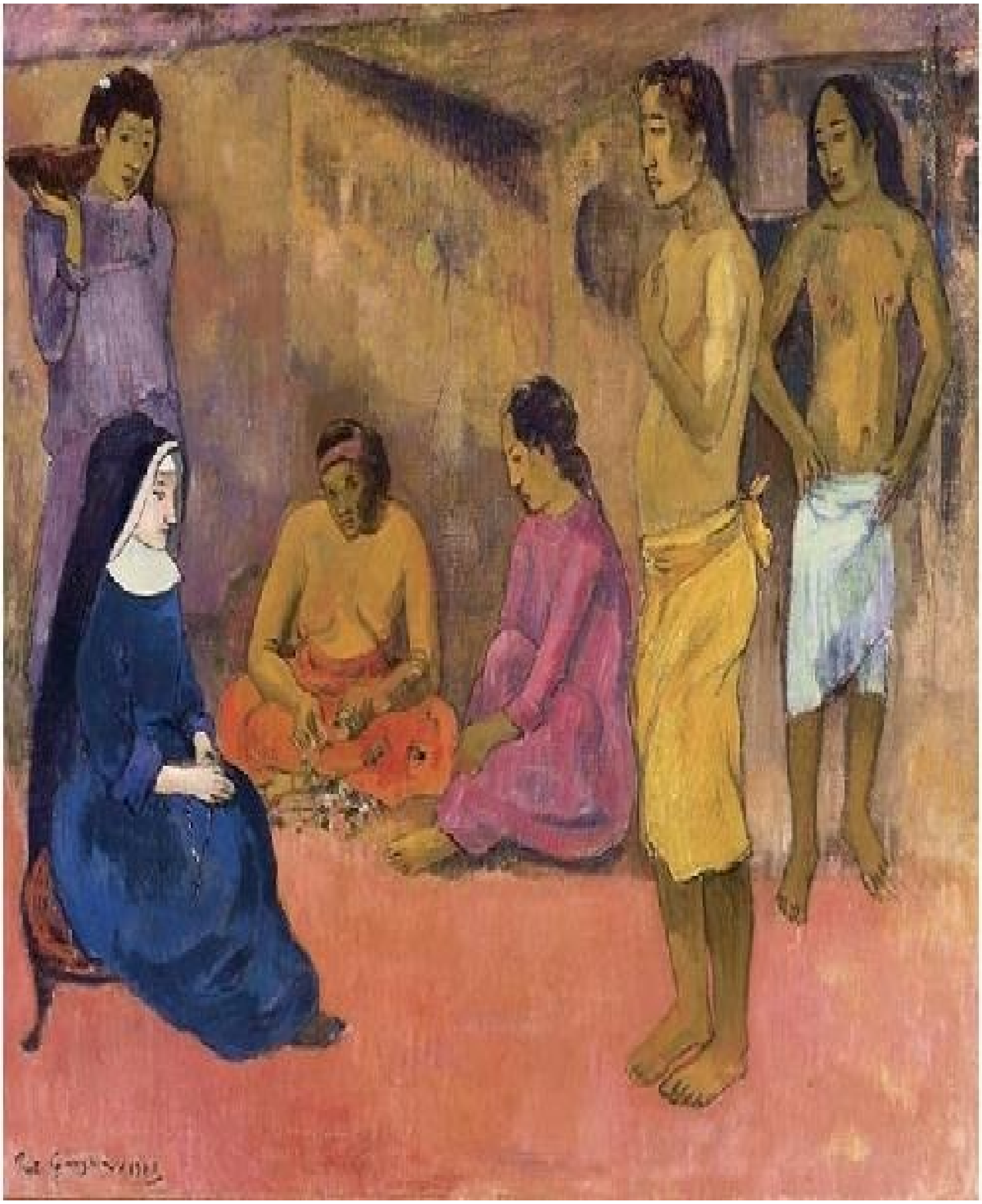
Riders on the Beach

1902
Museum Folkwang
Oil on canvas



Sister of Charity

1902
McNay Art Museum - San Antonio
Oil on canvas



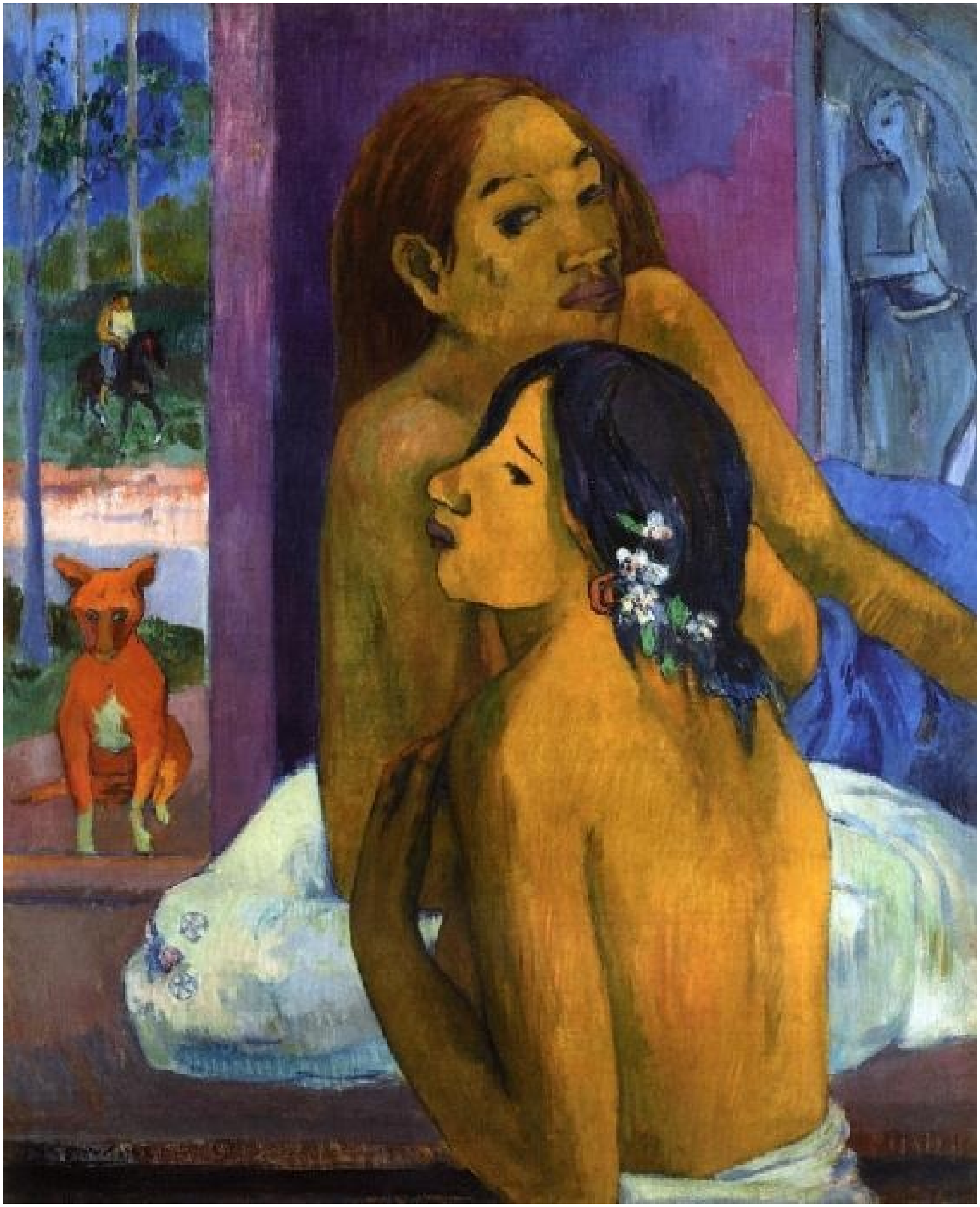
Still Life with Parrots

1902
The Pushkin State Museum of Fine Arts
Oil on canvas

Paul
Gauguin
1902

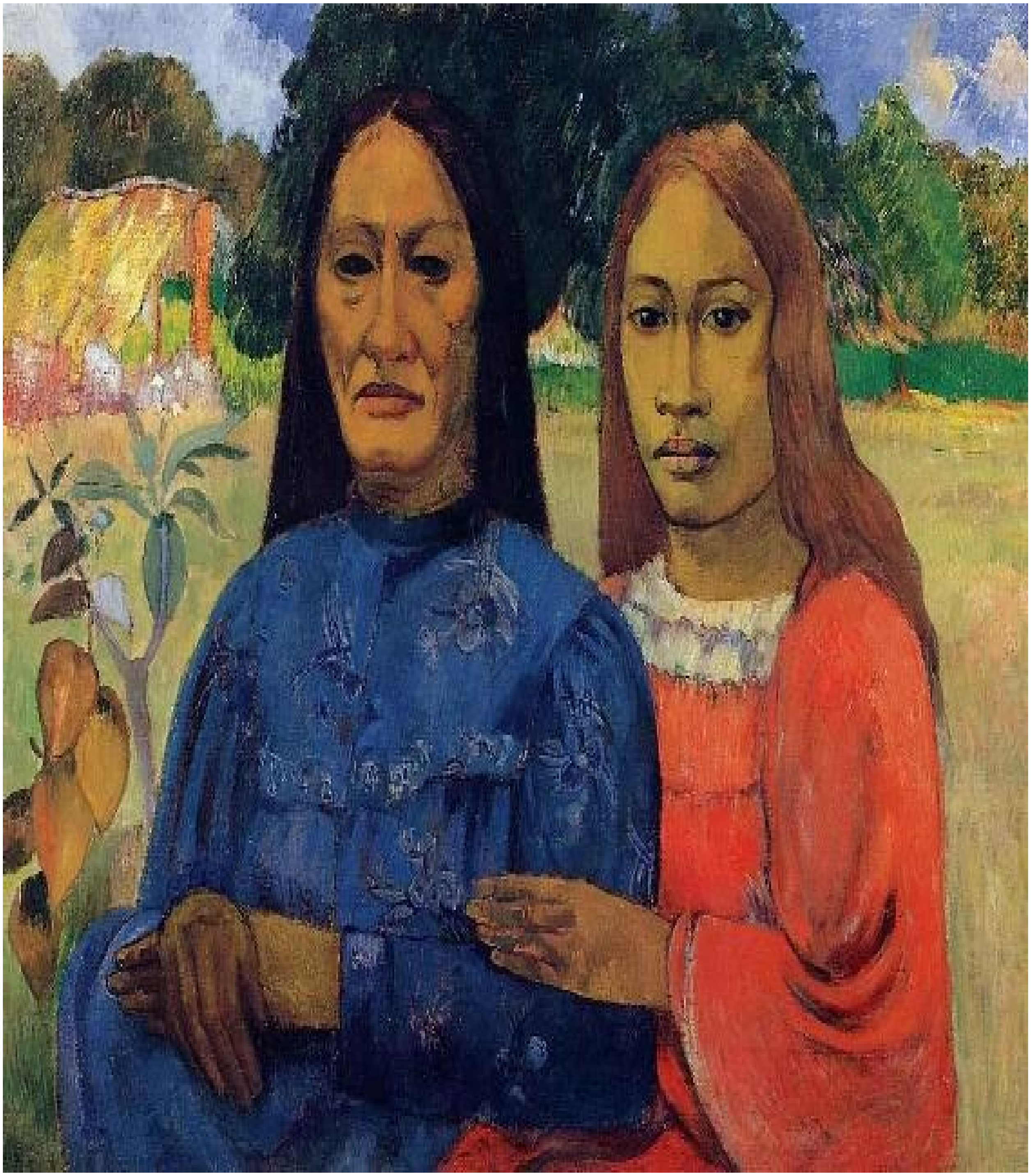
Two Women

1902
Private collection
Oil on canvas



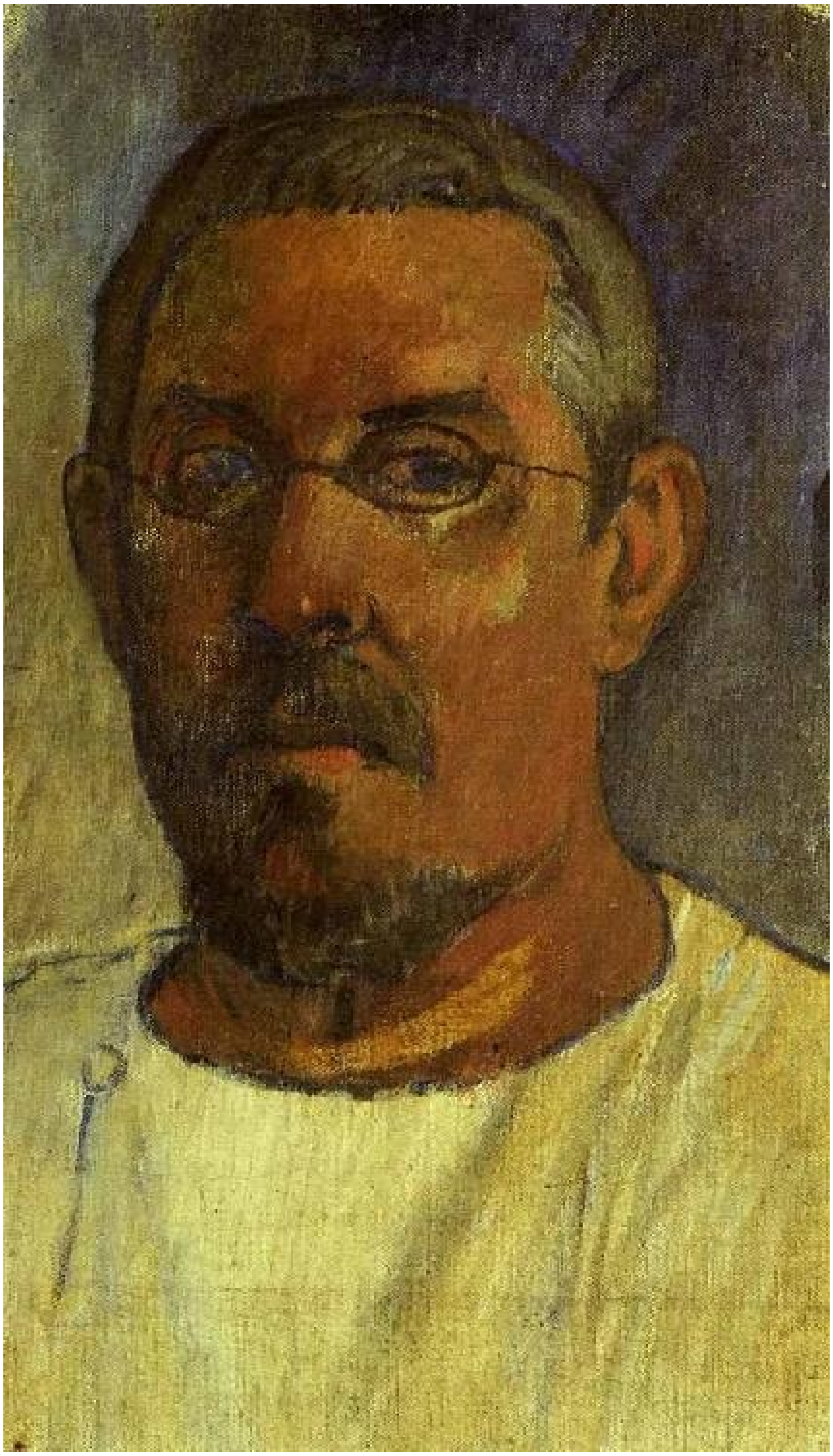
Two Women

1901-1902
Metropolitan Museum of Art - New York, NY
Oil on canvas



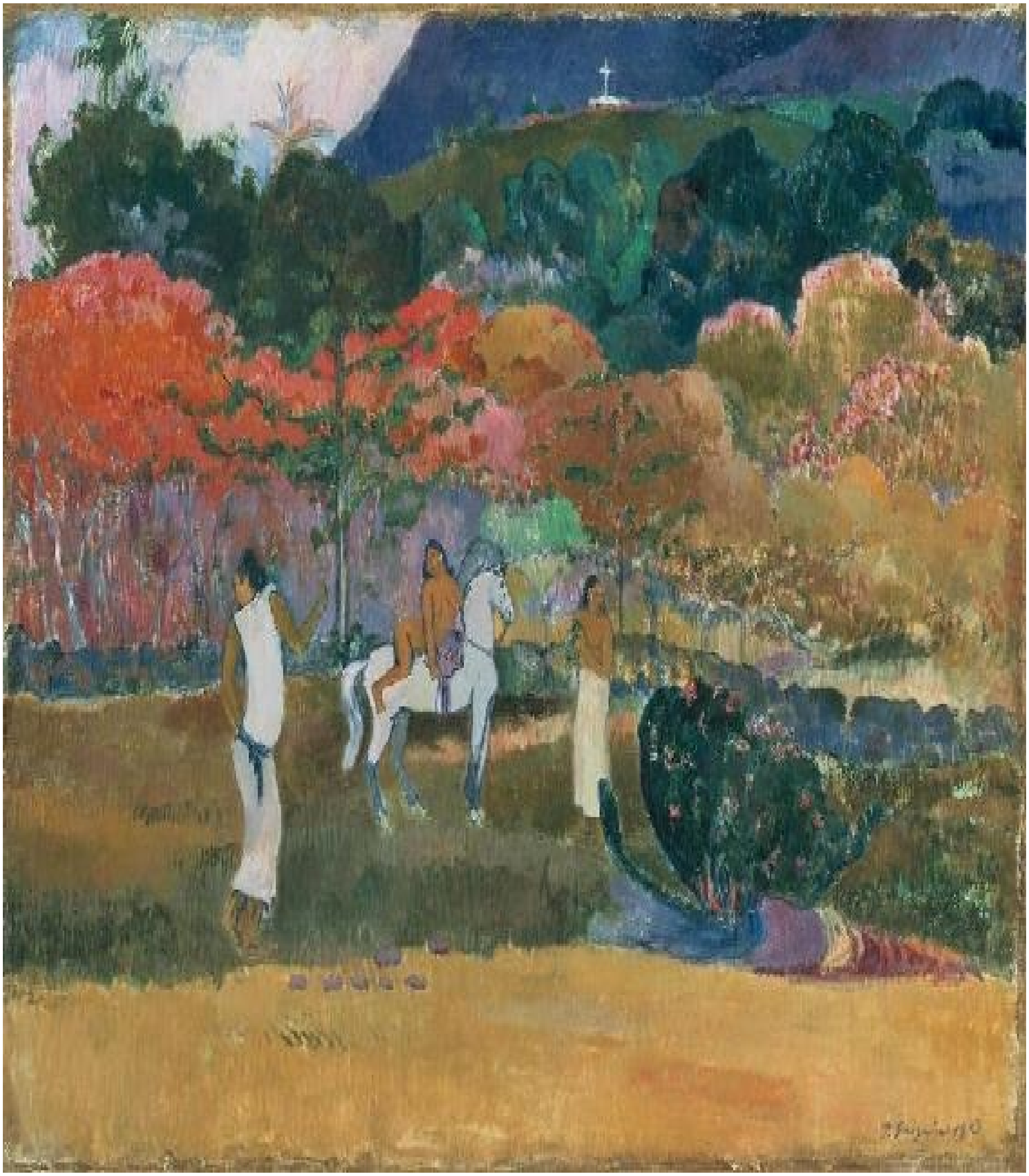
Self Portrait with Spectacles

1903
Kunstmuseum Bern
Oil on canvas



Women and a White Horse

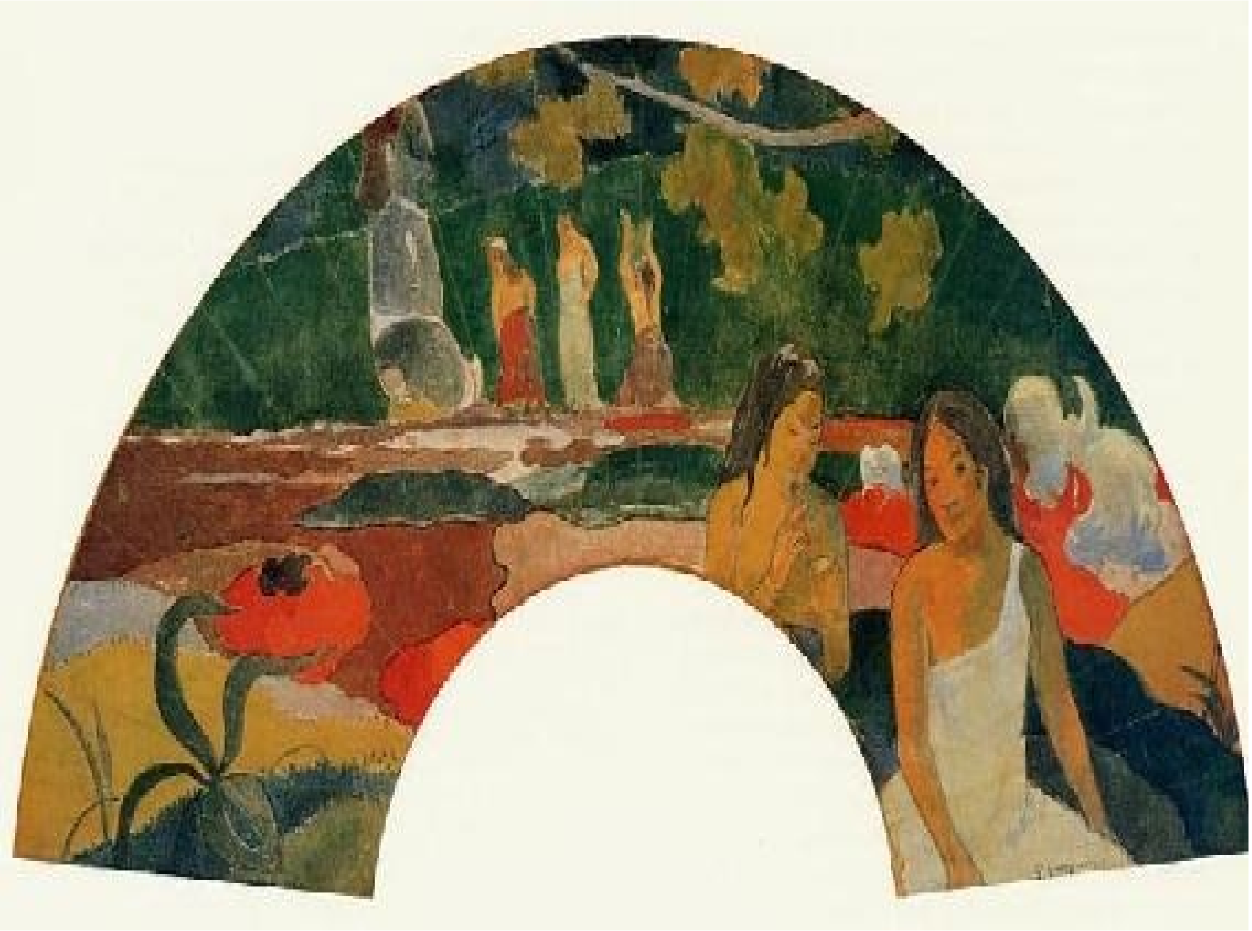
1903
Museum of Fine Arts - Boston
Oil on canvas



Undated Paintings

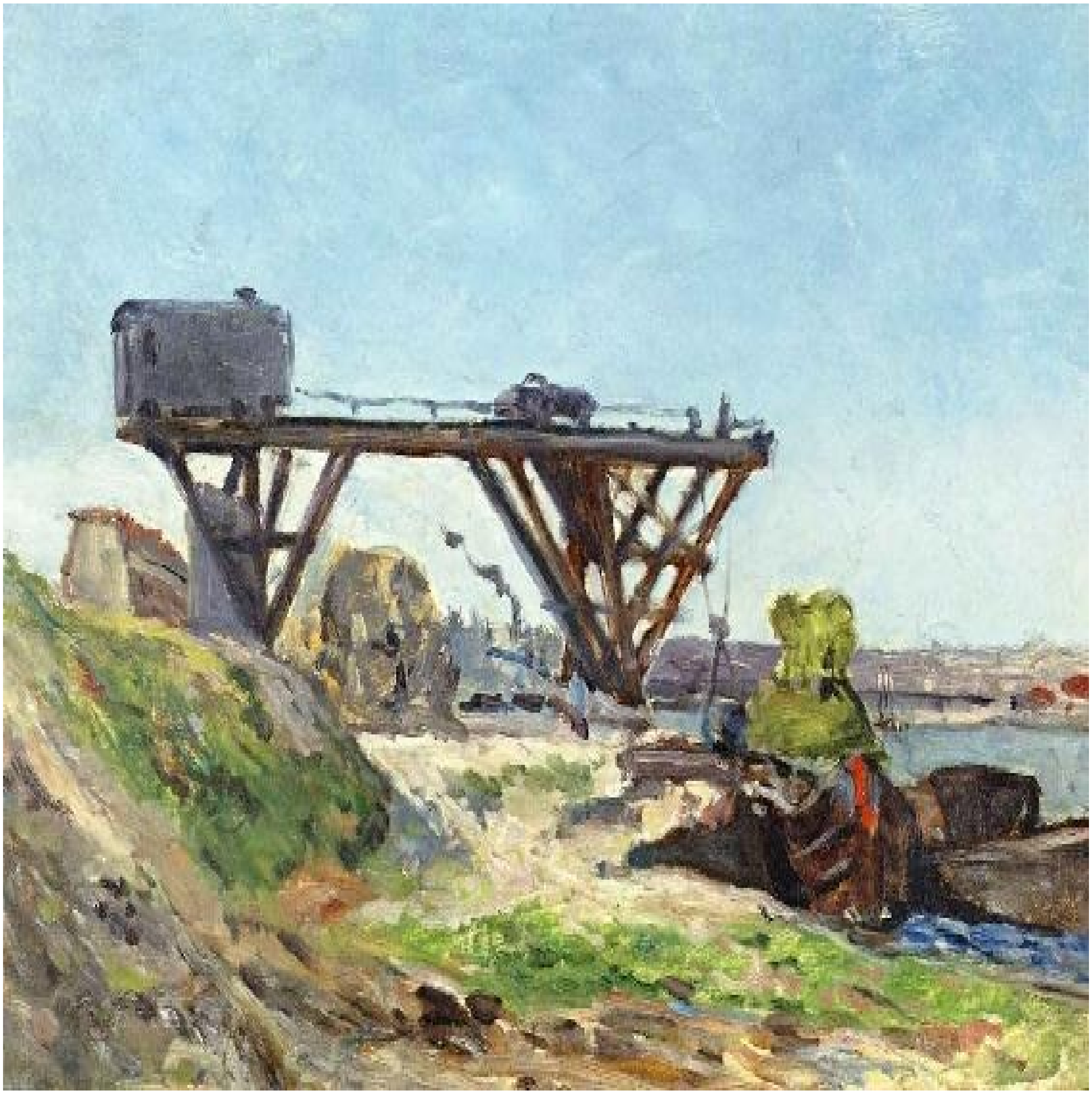
Aarearea, II

Private collection



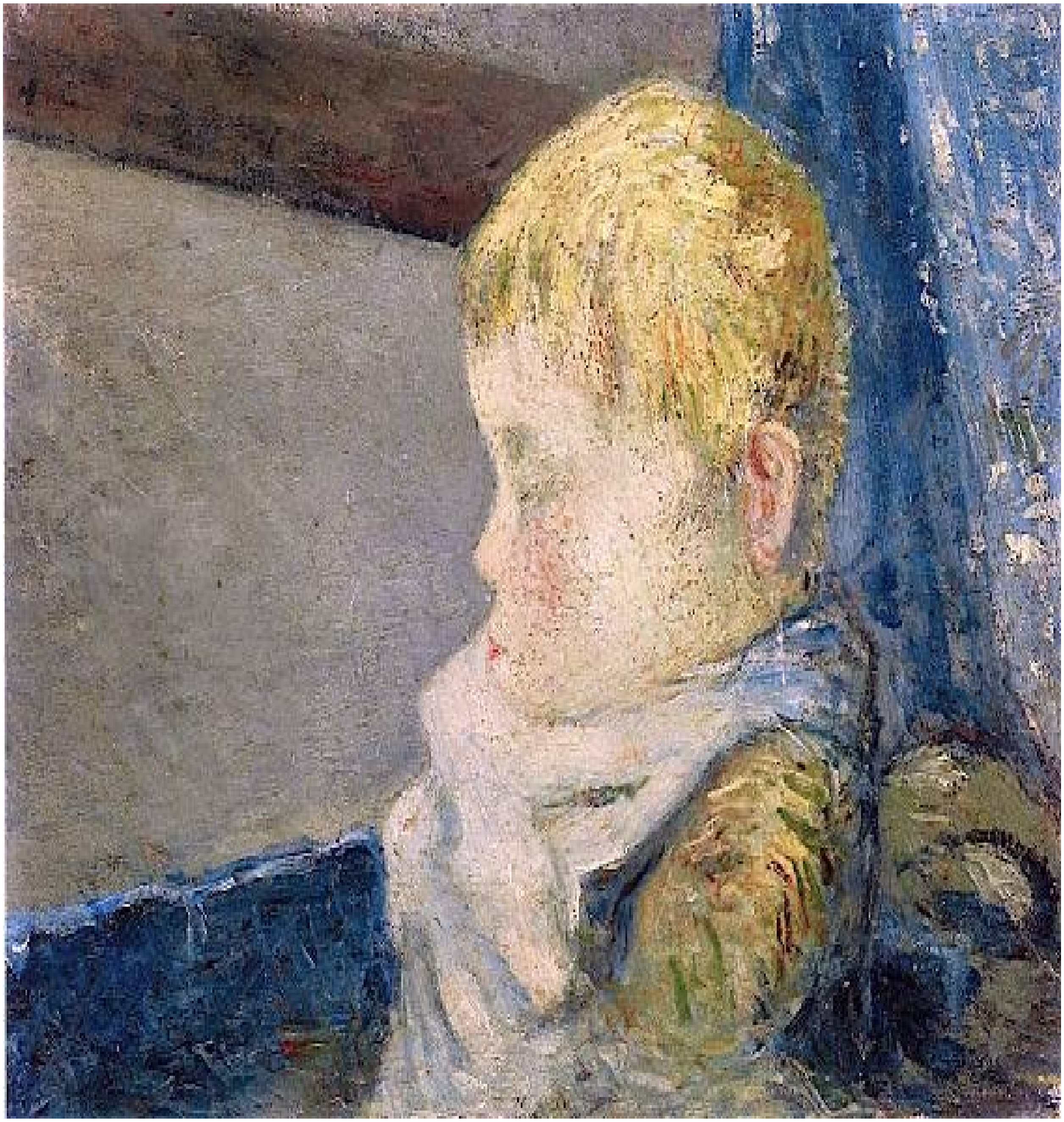
The Crane

Private collection
Painting



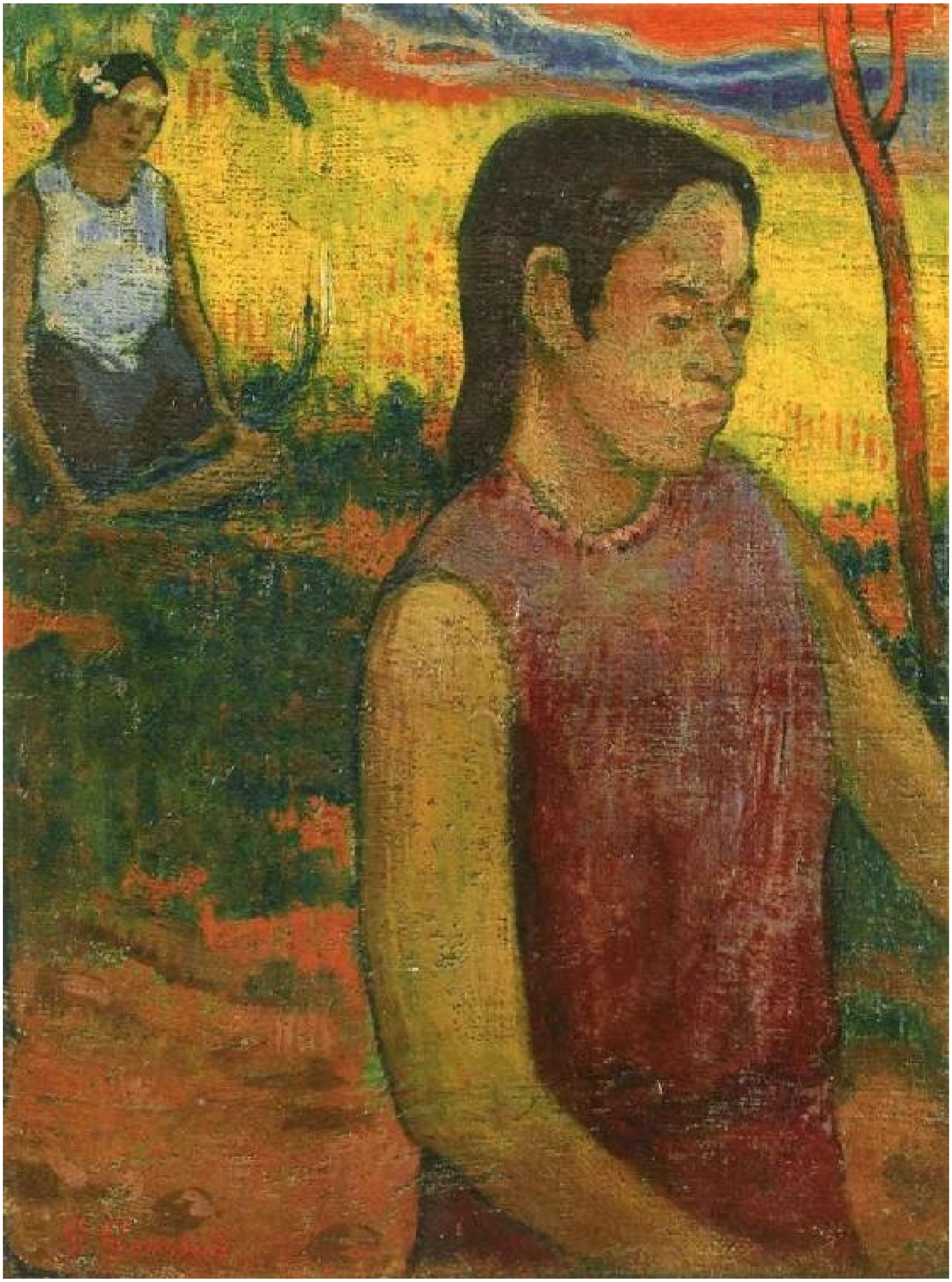
Portrait of a Child

Private collection
Oil on panel



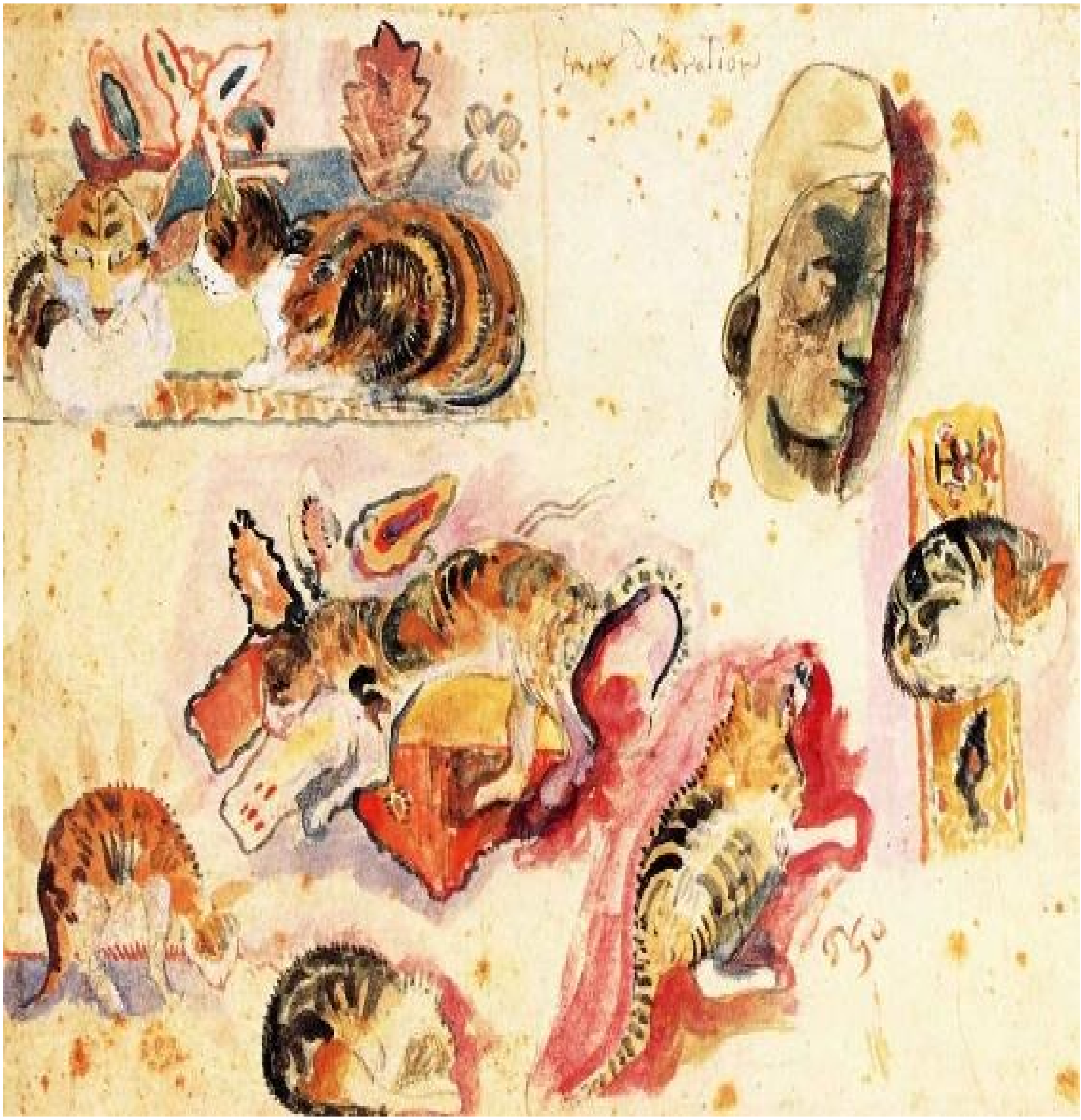
Tahitian Women

Private collection
Oil on canvas



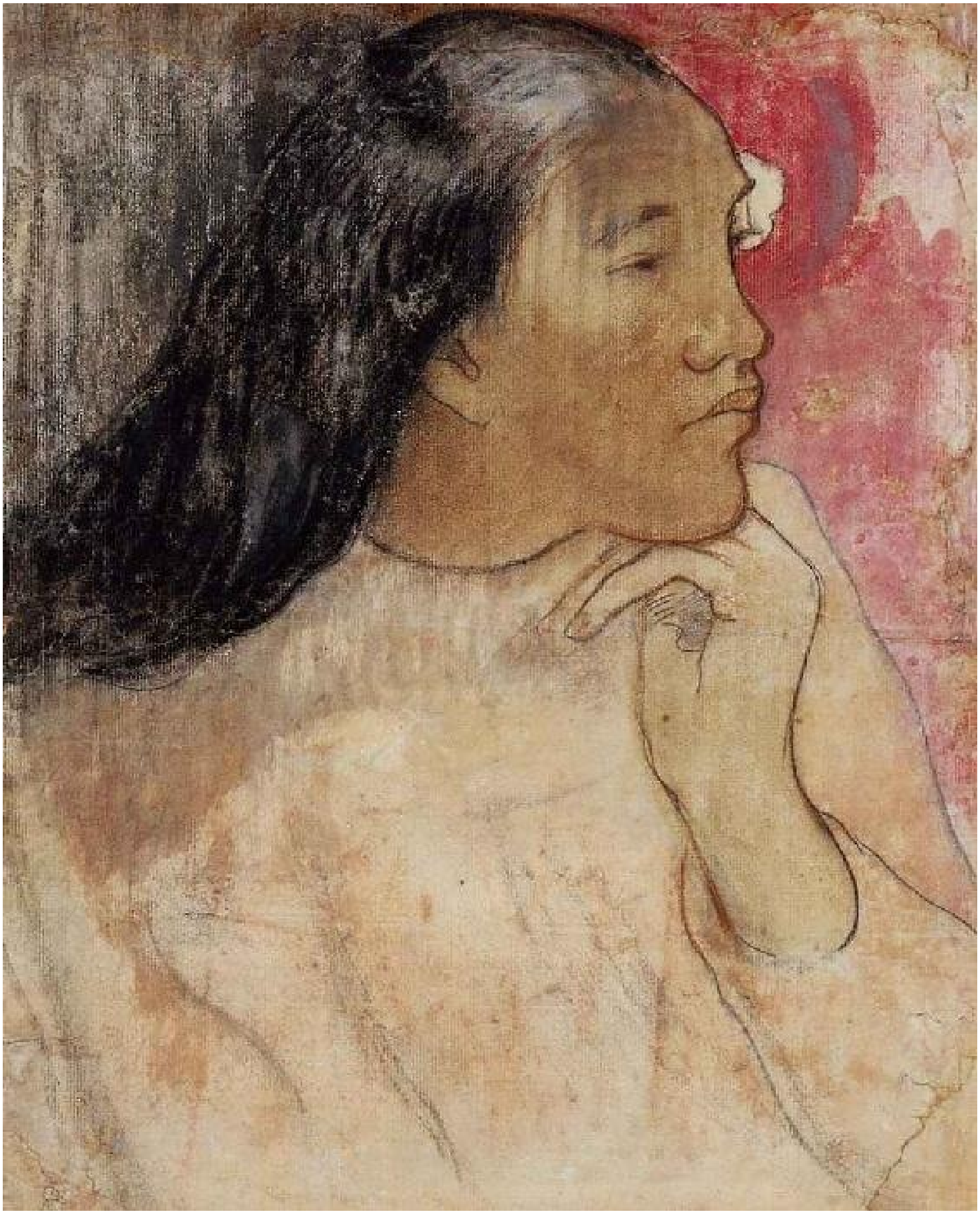
Study of Cats and a Head

Private collection
Watercolour

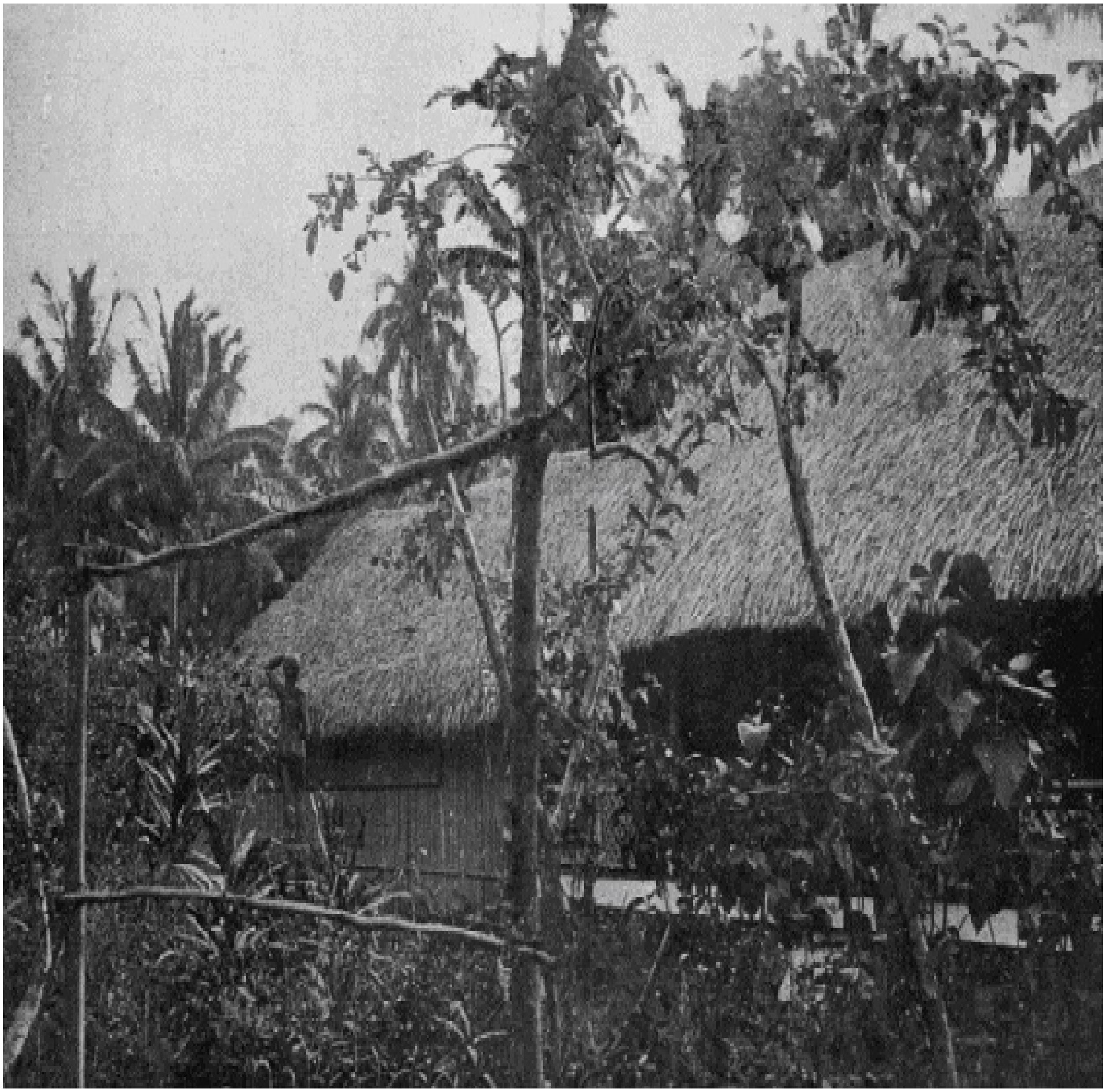


A Tahitian Woman with a Flower in Her Hair

Metropolitan Museum of Art - New York, NY



Other Artworks



An 1896 photograph of Gauguin’s house in Punaauia, a commune in the suburbs of Papeete, Tahiti

LIST OF DRAWINGS AND SCULPTURES

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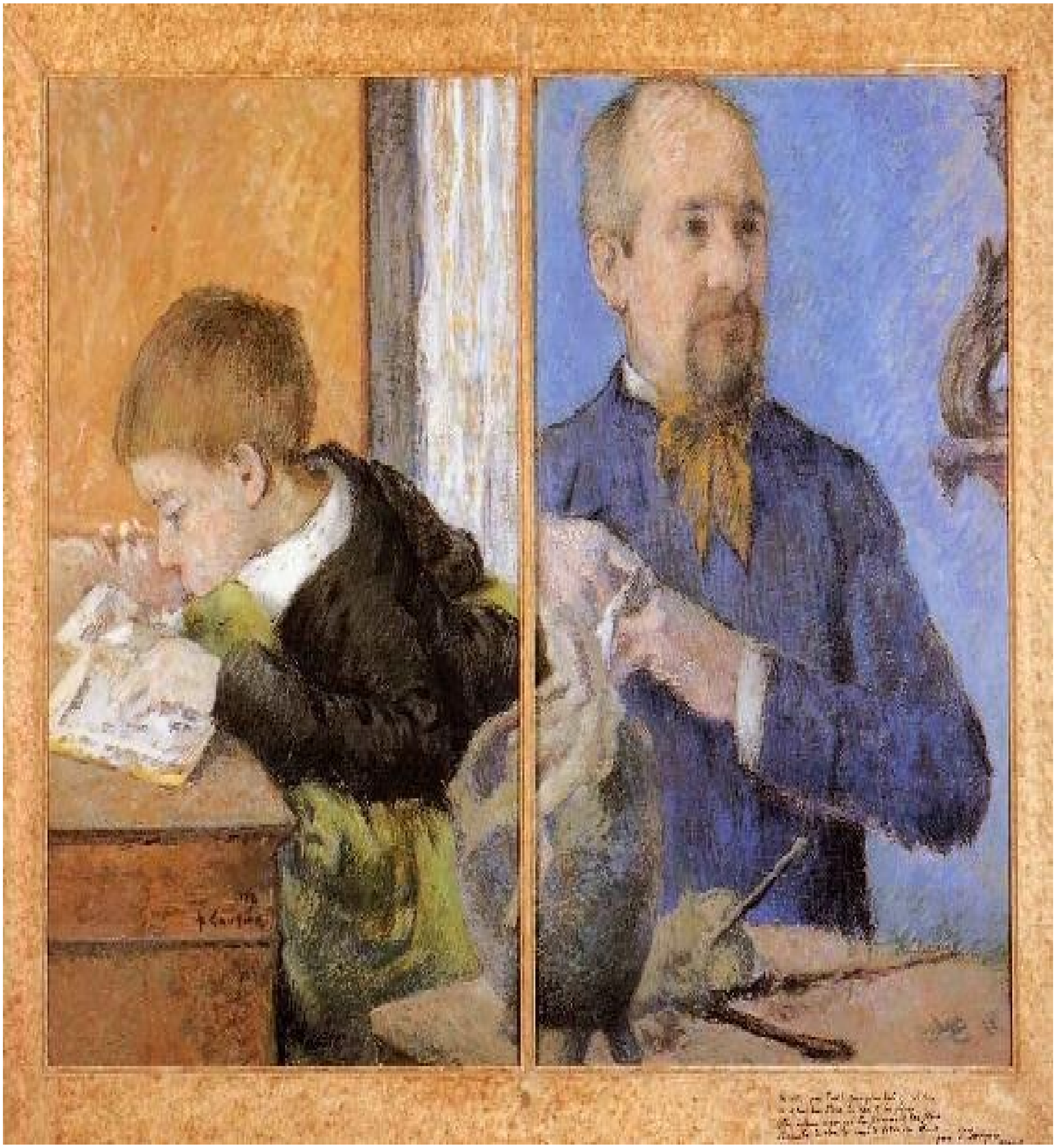
The Drawings

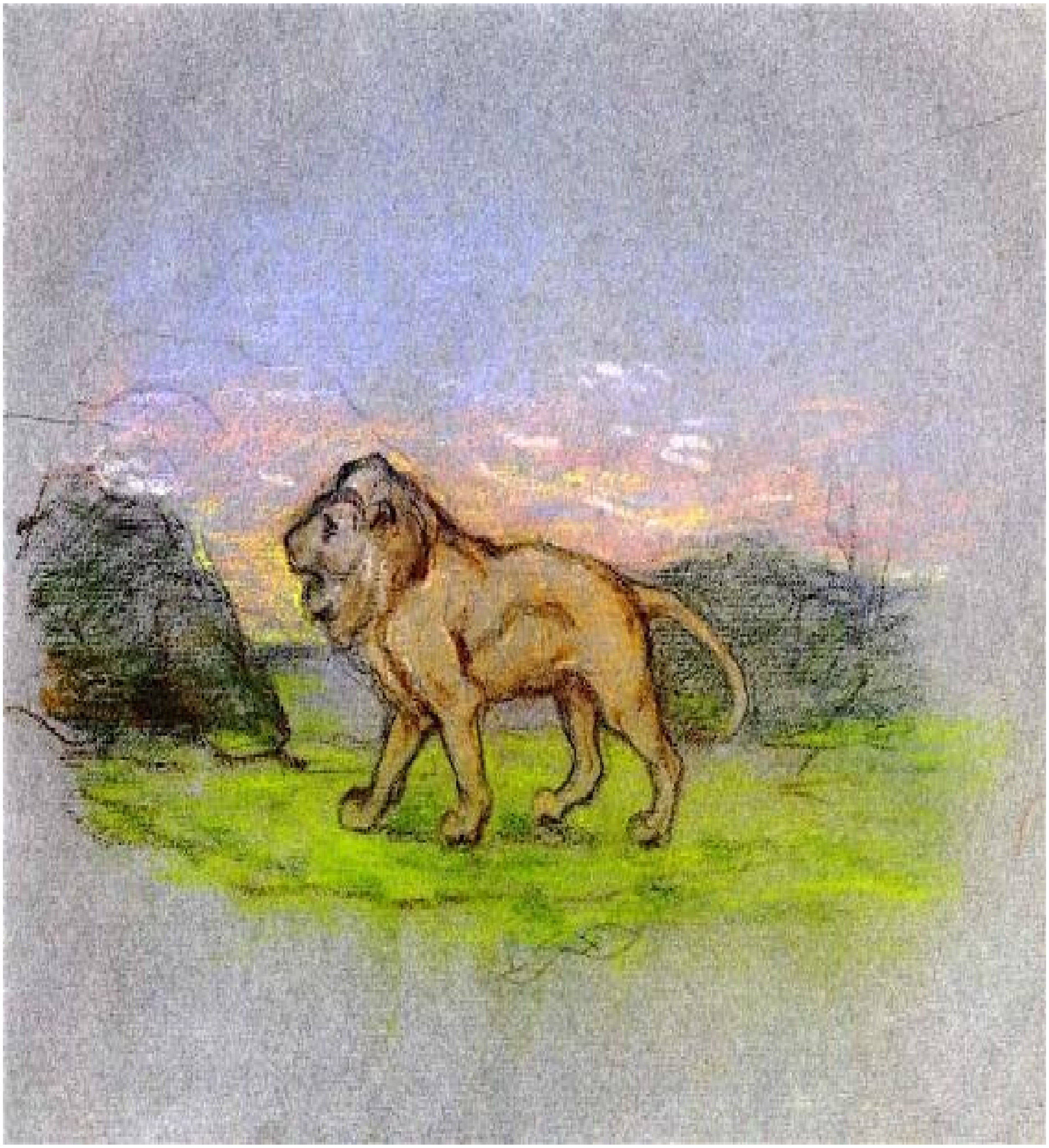
The Sculptor Aube and His son

1882
Musée du Petit Palais (Paris)
Pastel



Lion

1884
Private collection
Pastel



The Artist’s Son

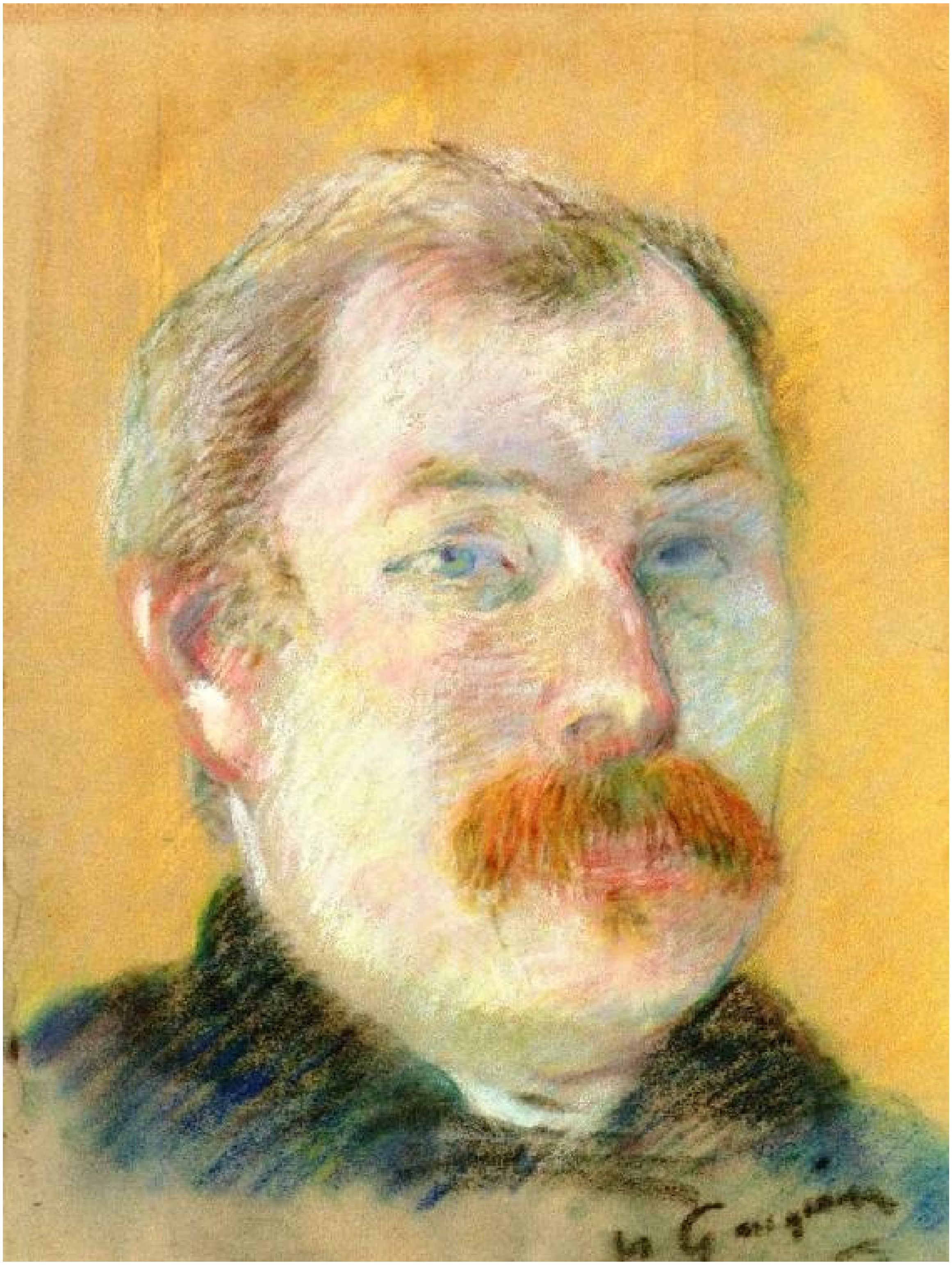
1884
Private collection
Pastel

Four Breton Women (study)

1886
The Burrell Collection
Chalk

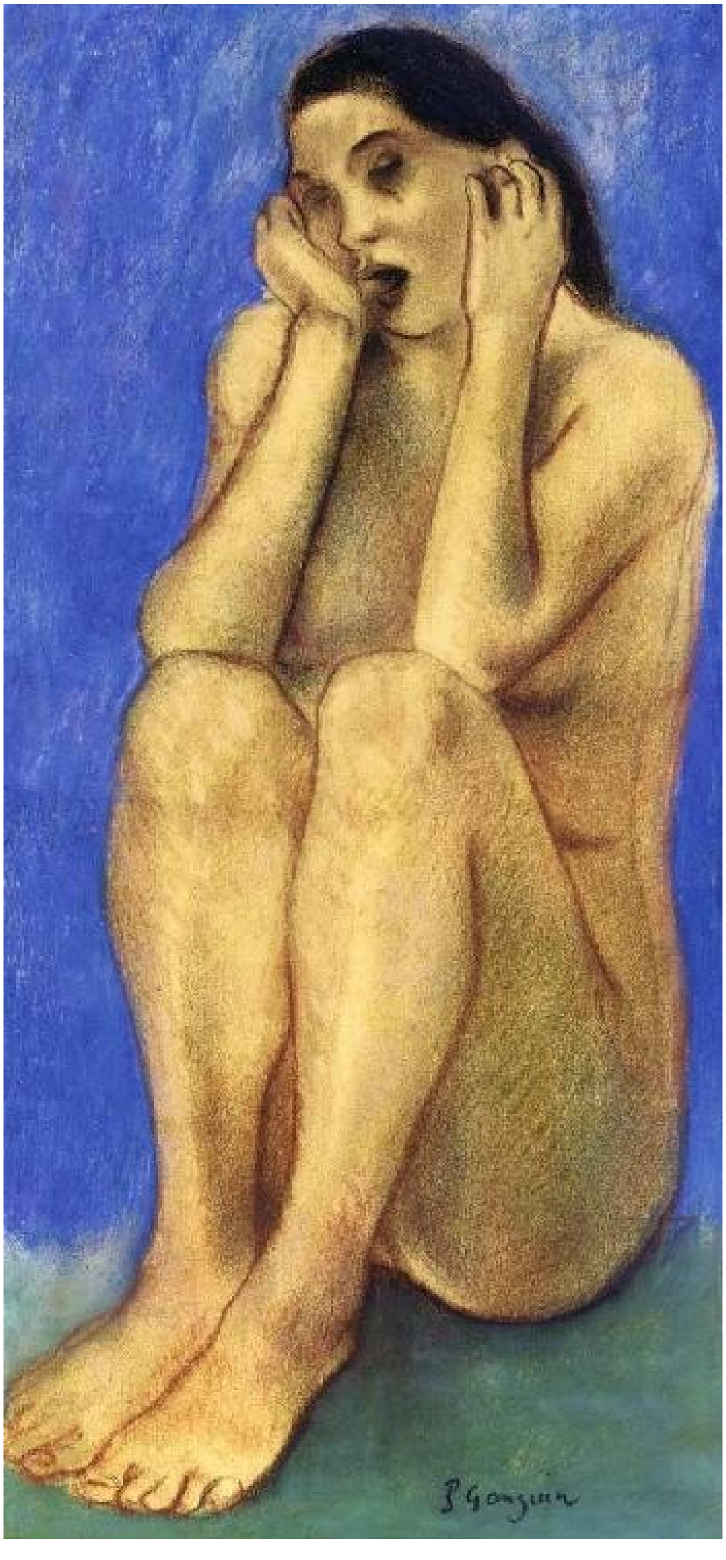
Portrait of William Lund

1884
Private collection
Pastel



Eve Bretonne (II)

1889
Private collection
Pastel

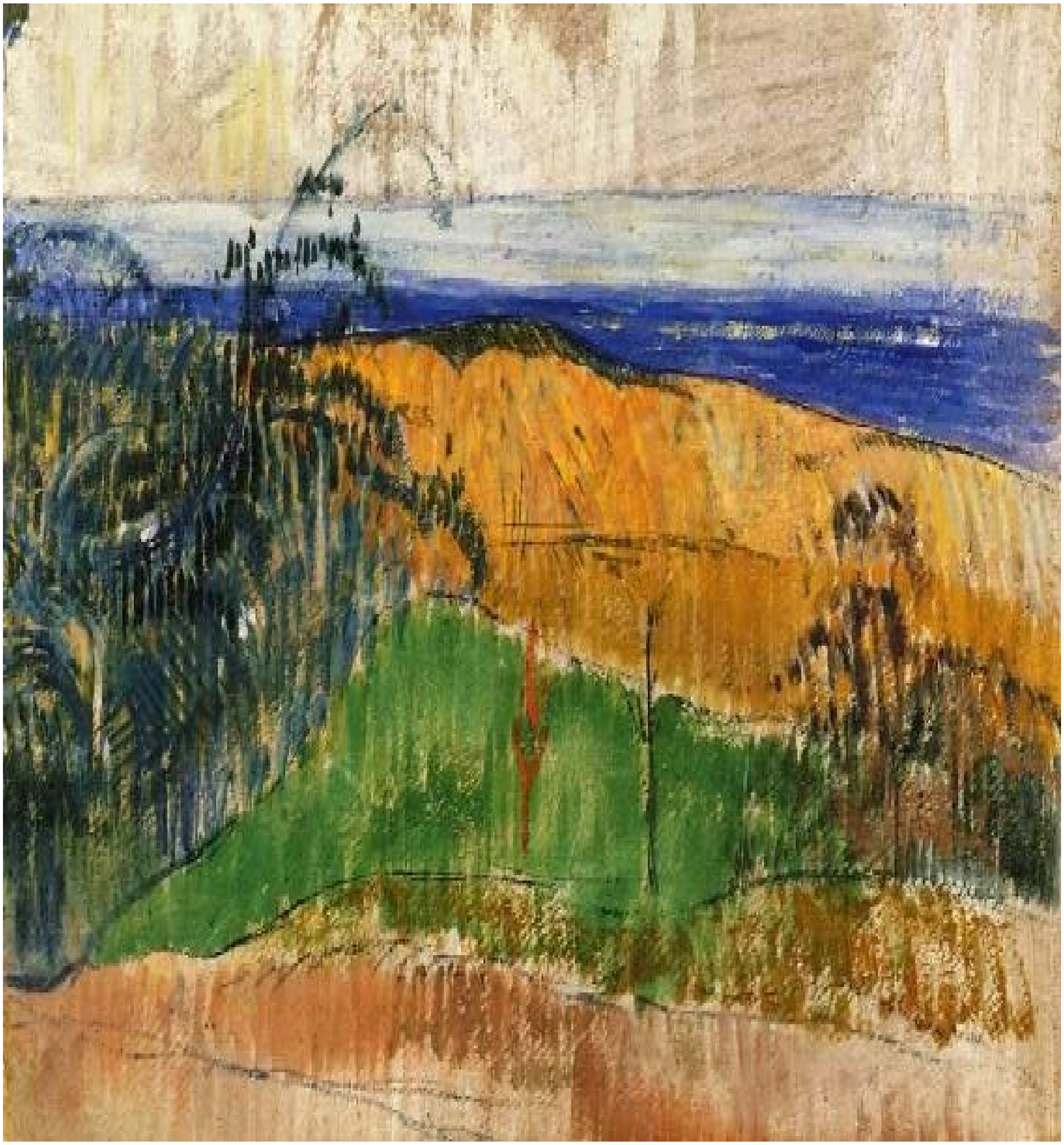


Little Breton Girls by the Sea

1889
Private collection
Pastel

View of the Beach at Bellangenay

1889
Private collection
Pastel

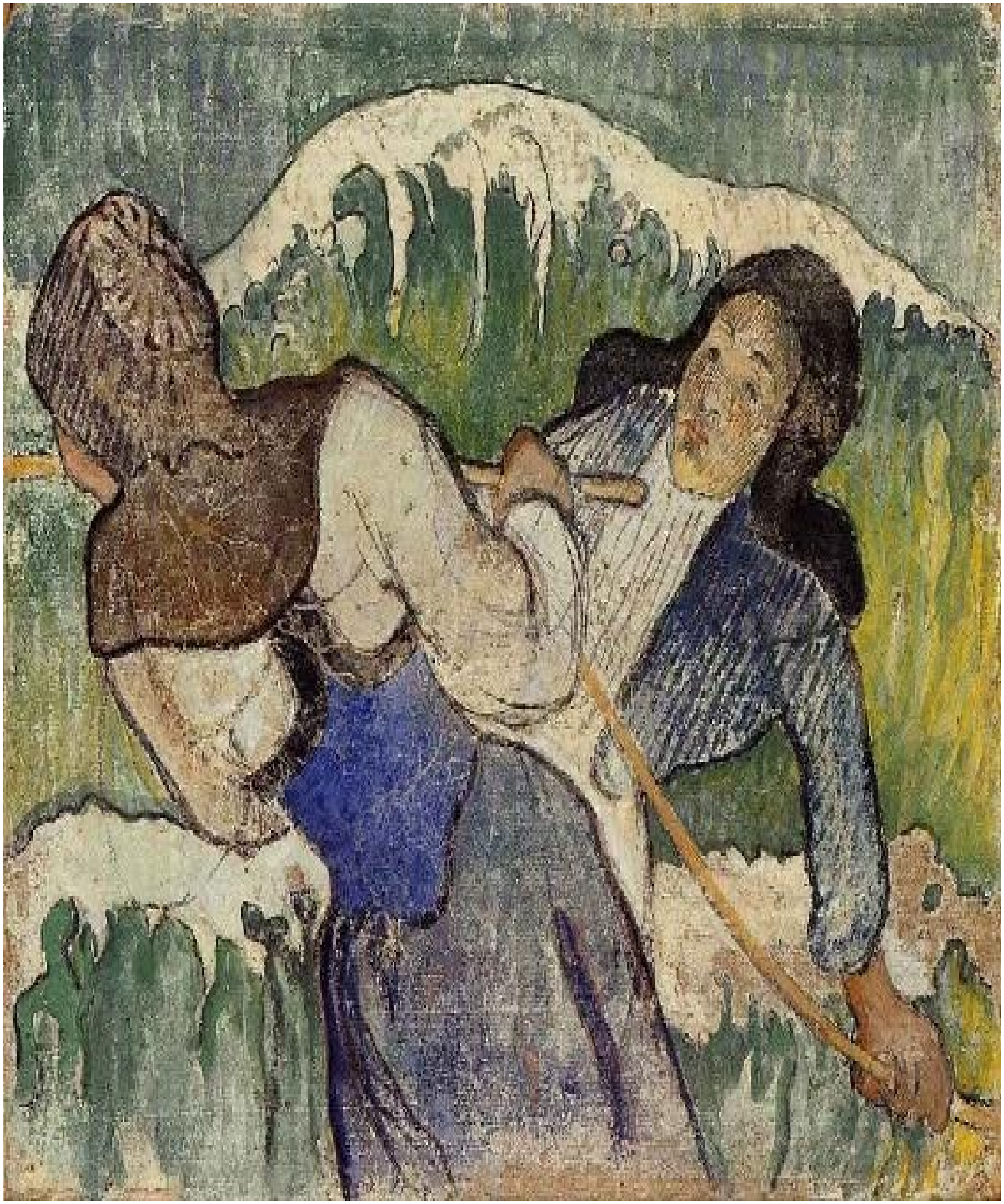


Young Breton by the Sea

1889
Private collection
Drawing - pencil

Kelp Gatherers

1889-1890
Private collection
Drawing - graphite

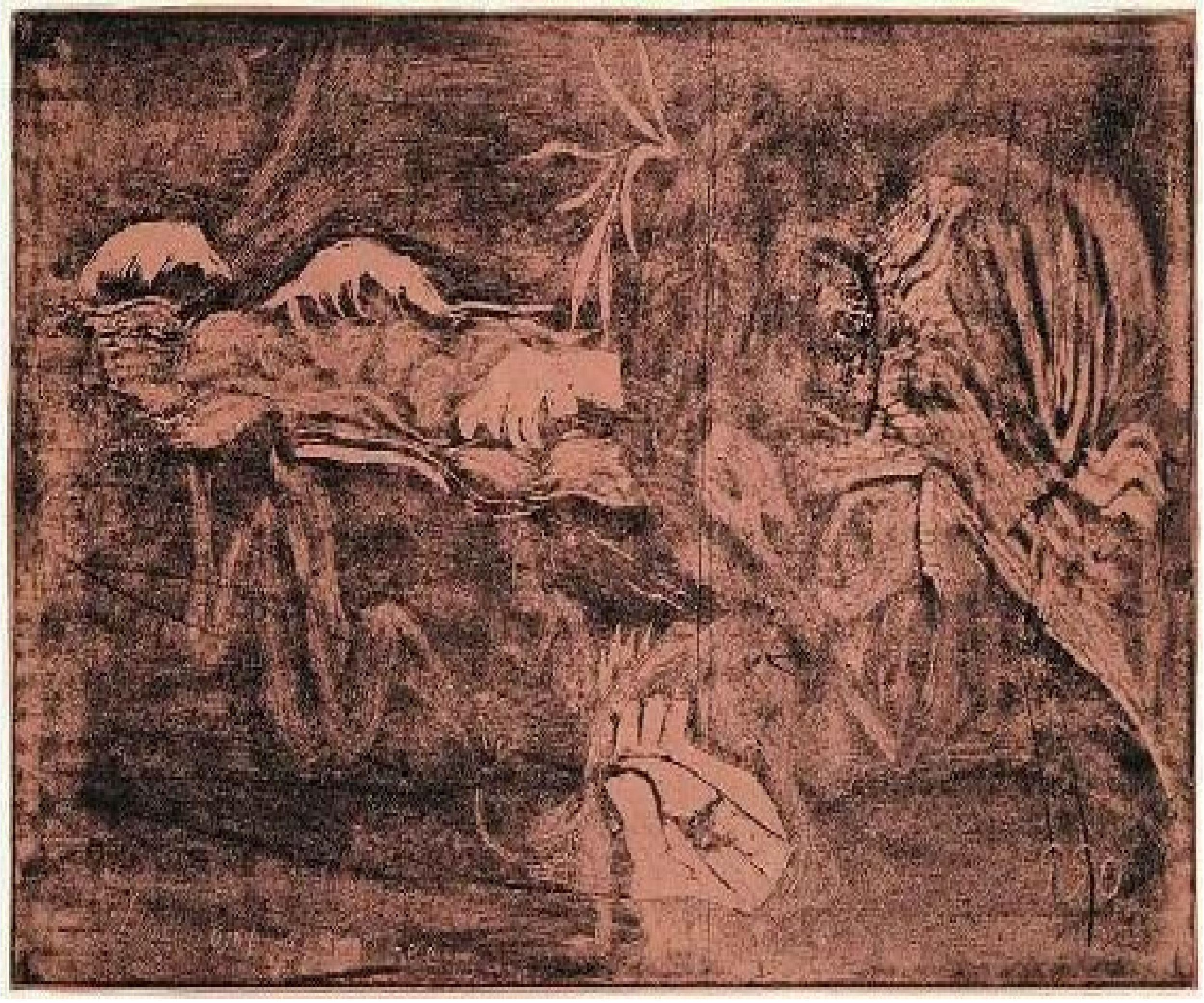


Portrait of a Woman (Juliette Huet)

1890
Private collection
Chalk

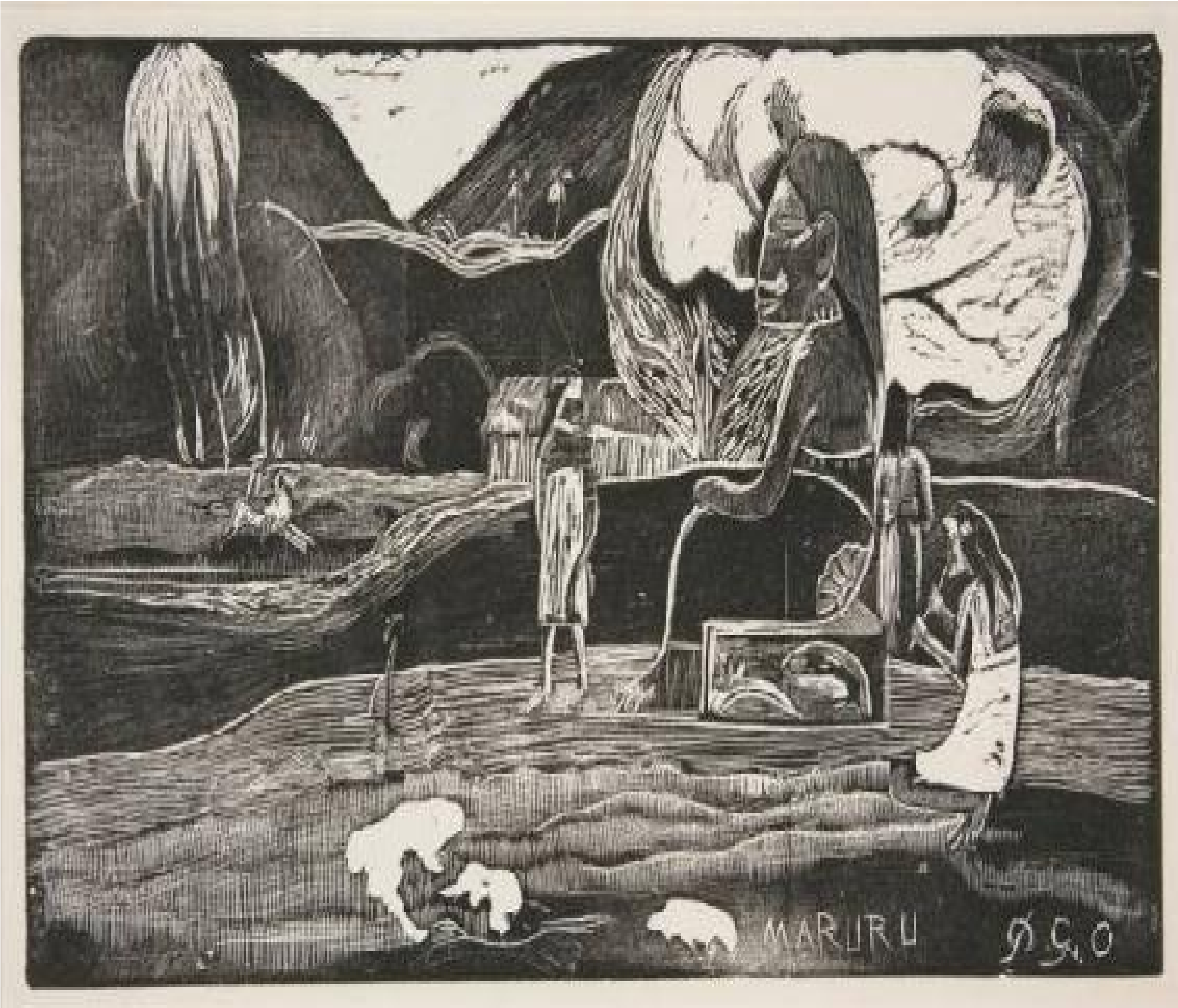
The Universe is Created

1893
Woodcut
Princeton University Art Museum



Maruru (Offerings of Gratitude)

1894
Woodcut sheet
Yale University Art Gallery

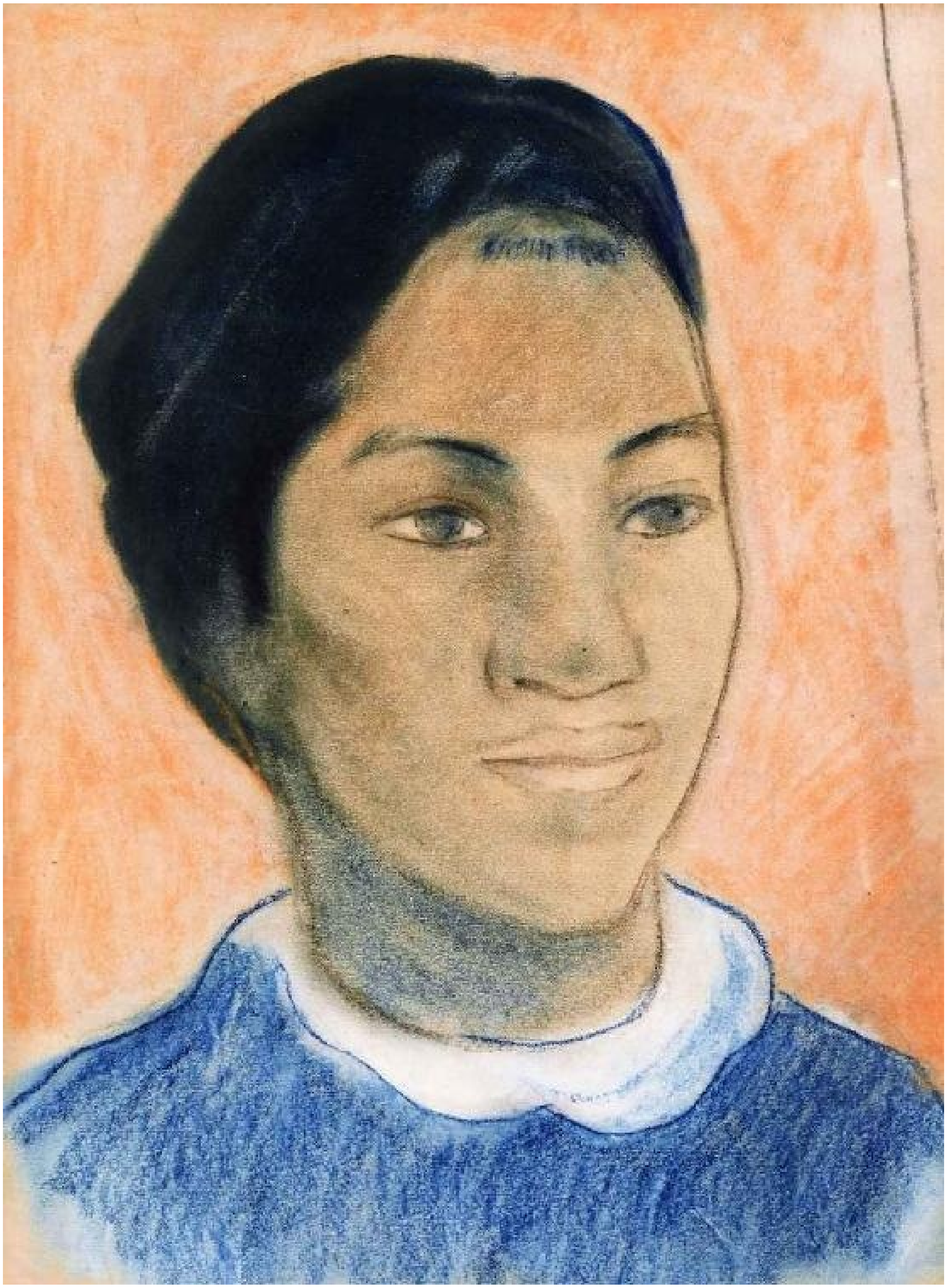


Study of the Head of a Breton Woman

1894
Private collection
Drawing - charcoal

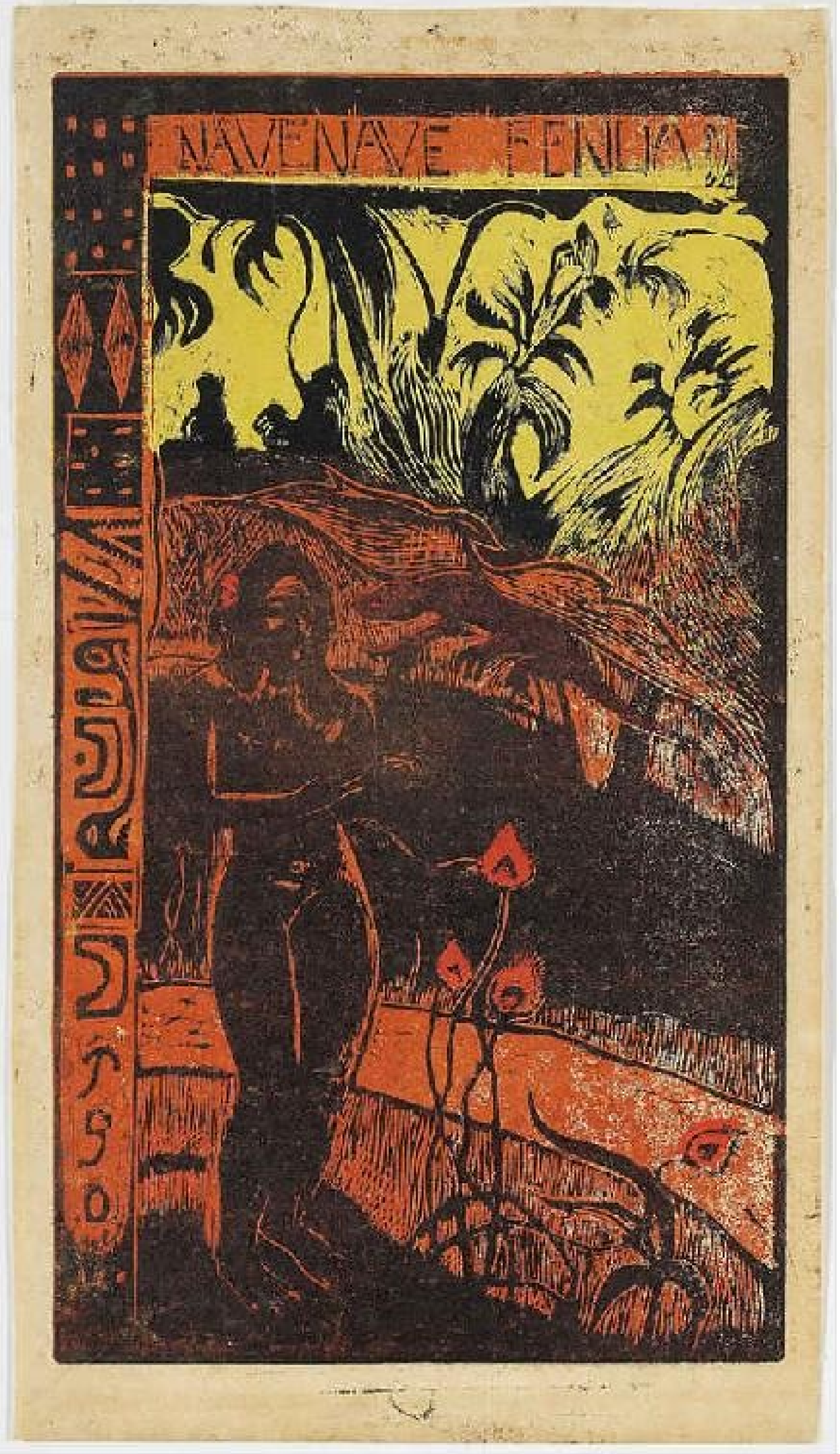
Tahitian Woman’s Head

1892-1895
Private collection
Pastel



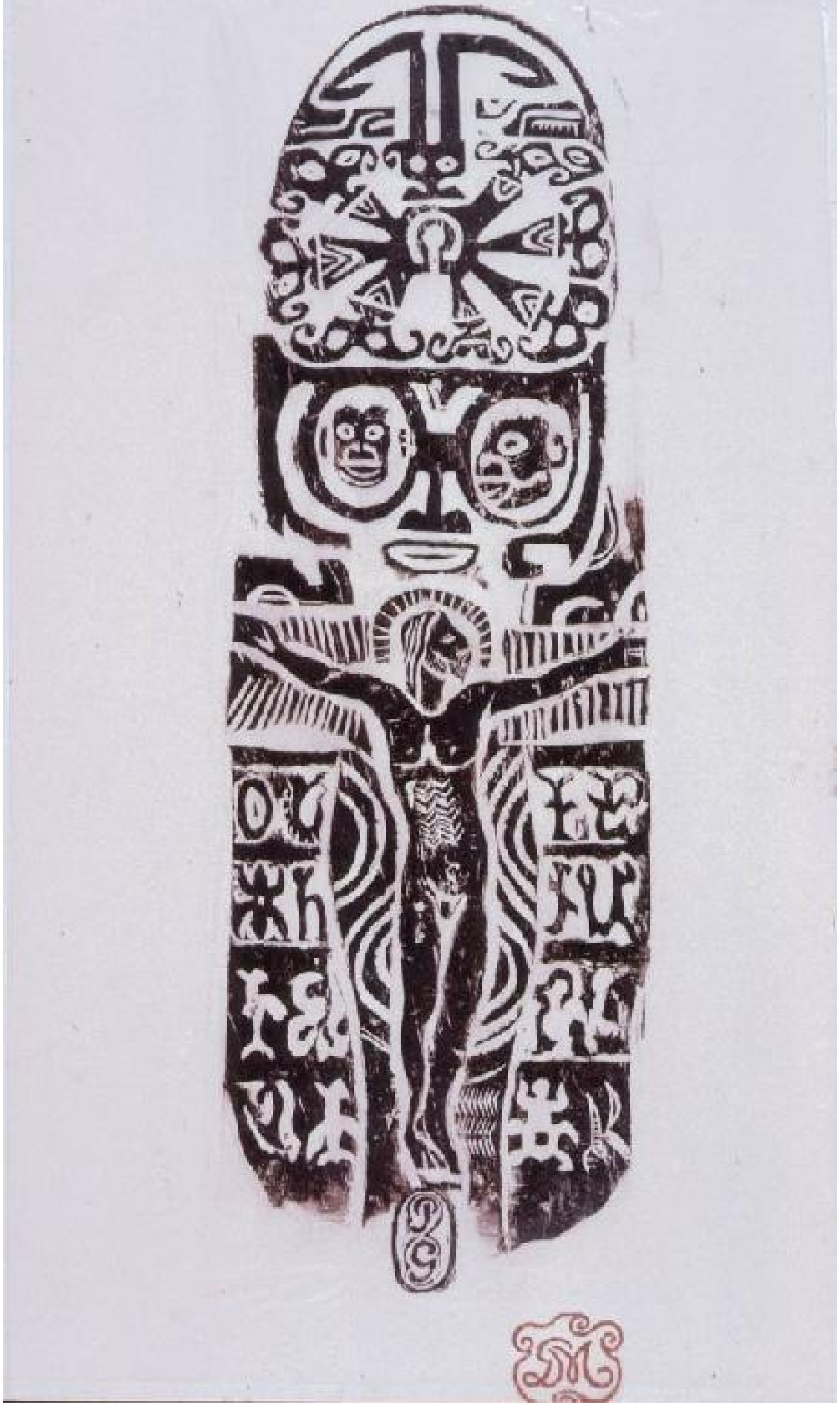
Nave Nave Fenua (Delightful Land)

1894
Woodcut in Noa Noa series
Art Gallery of Ontario


NAVE NAVE FENUA

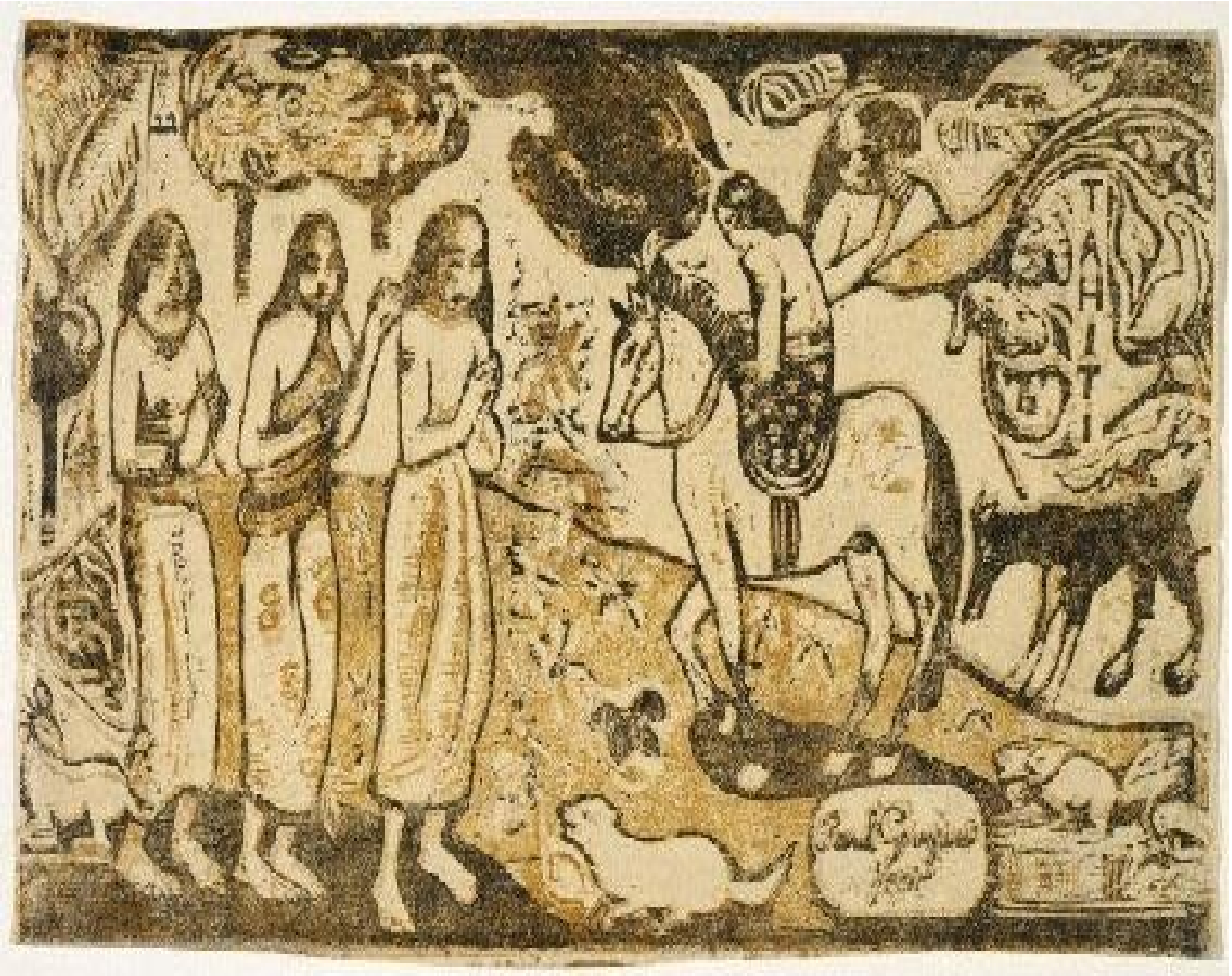
Christ on the Cross

1896
Wooden cylinder
Museum of Fine Arts, Boston



Change of Residence

1899
Woodcut
Private collection

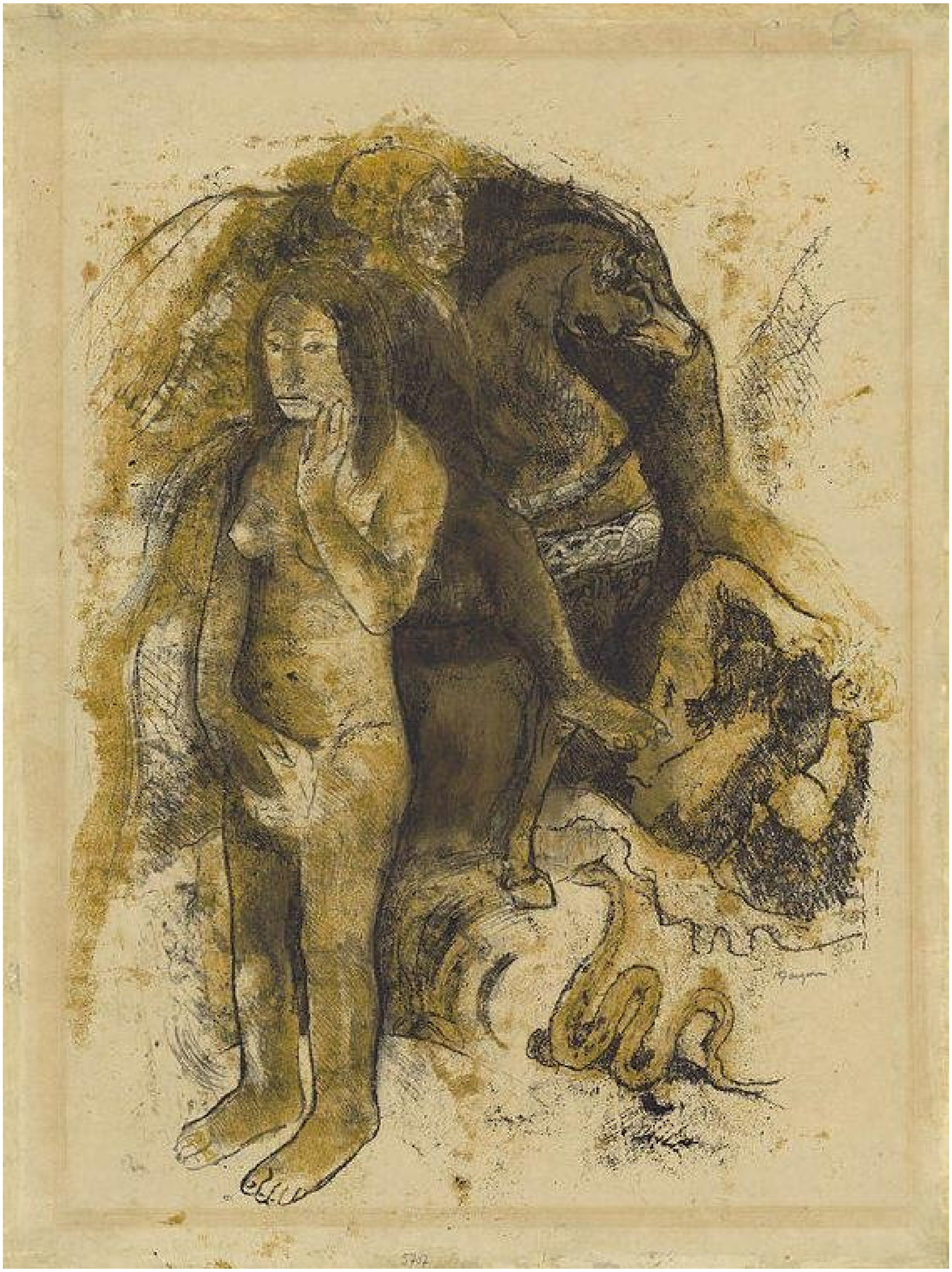


Tahitian Woman with Evil Spirit

1899
Traced monotype

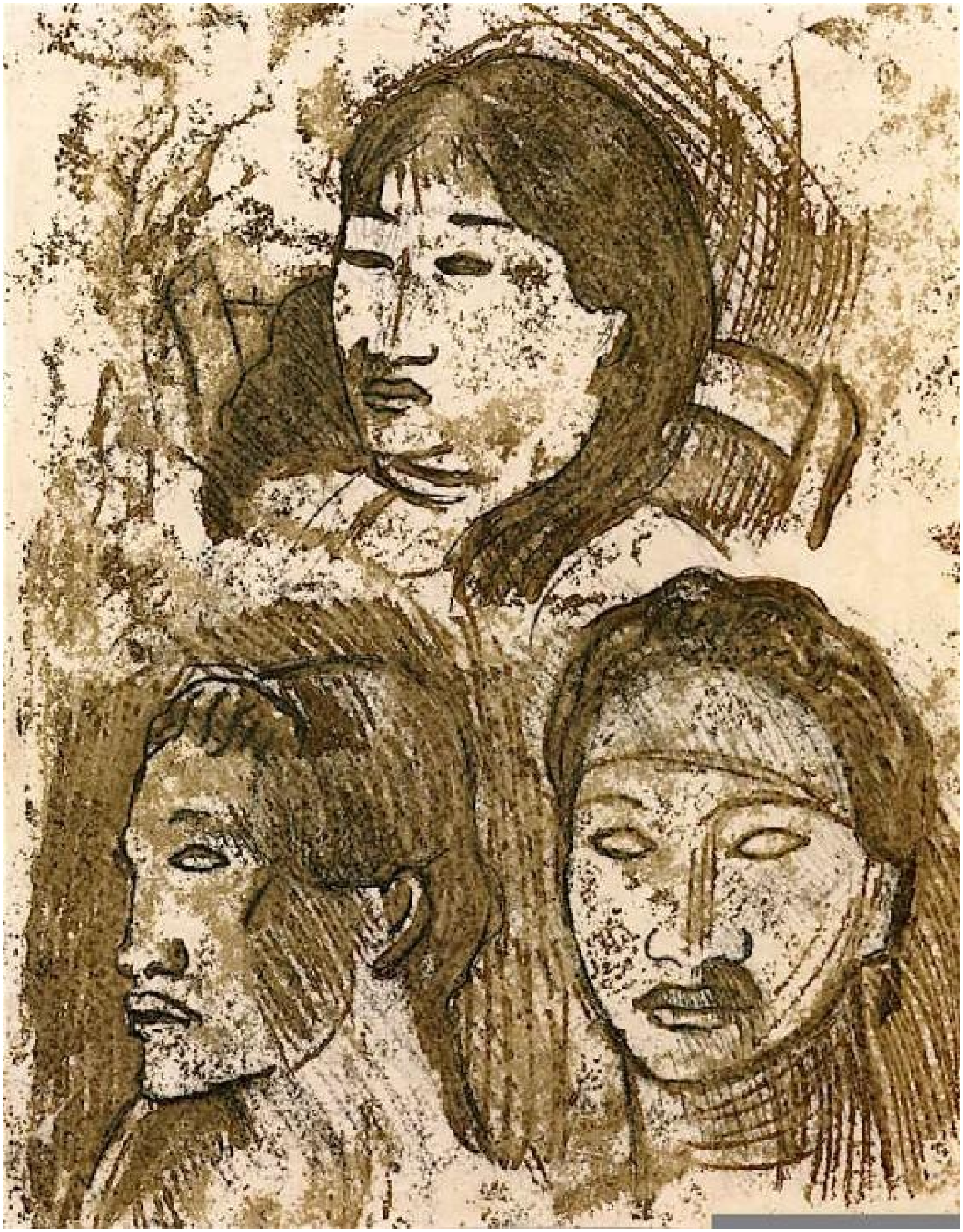
Eve (The Nightmare)

1899
J. Paul Getty Museum



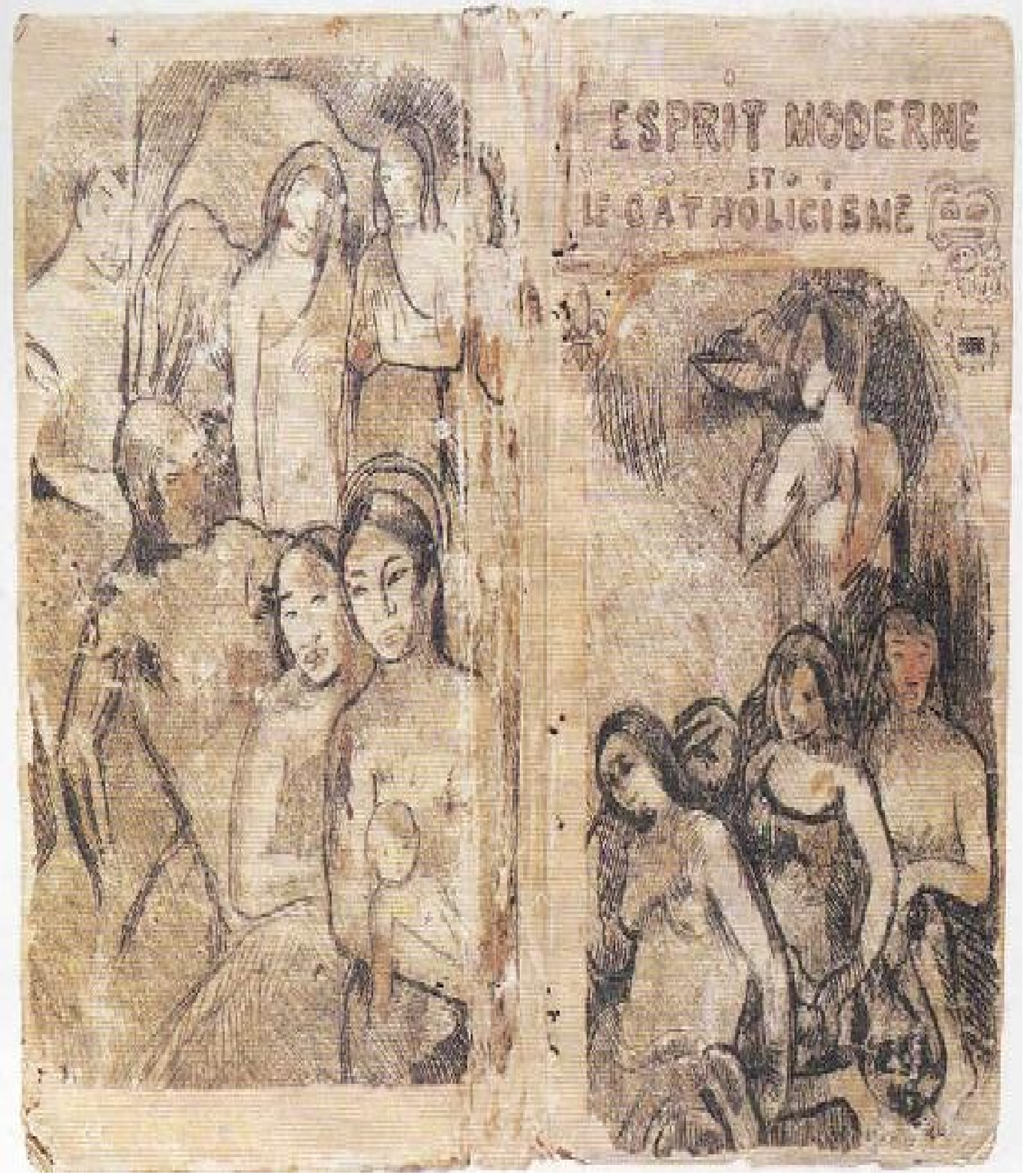
Three Tahitian Heads

1901-1903
Private collection
Chalk



The Modern Spirit and Catholicism

1902
Front and back covers of Paul Gauguin’s 1902 manuscript L’Esprit Moderne et le Catholicisme
Saint Louis Art Museum


ESPRIT MODERNE
ET
LE CATHOLICISME

Tahitian Woman’s Head

Private collection
Drawing - pencil

The Sculptures

Emile Gauguin

1877
Marble

Polena

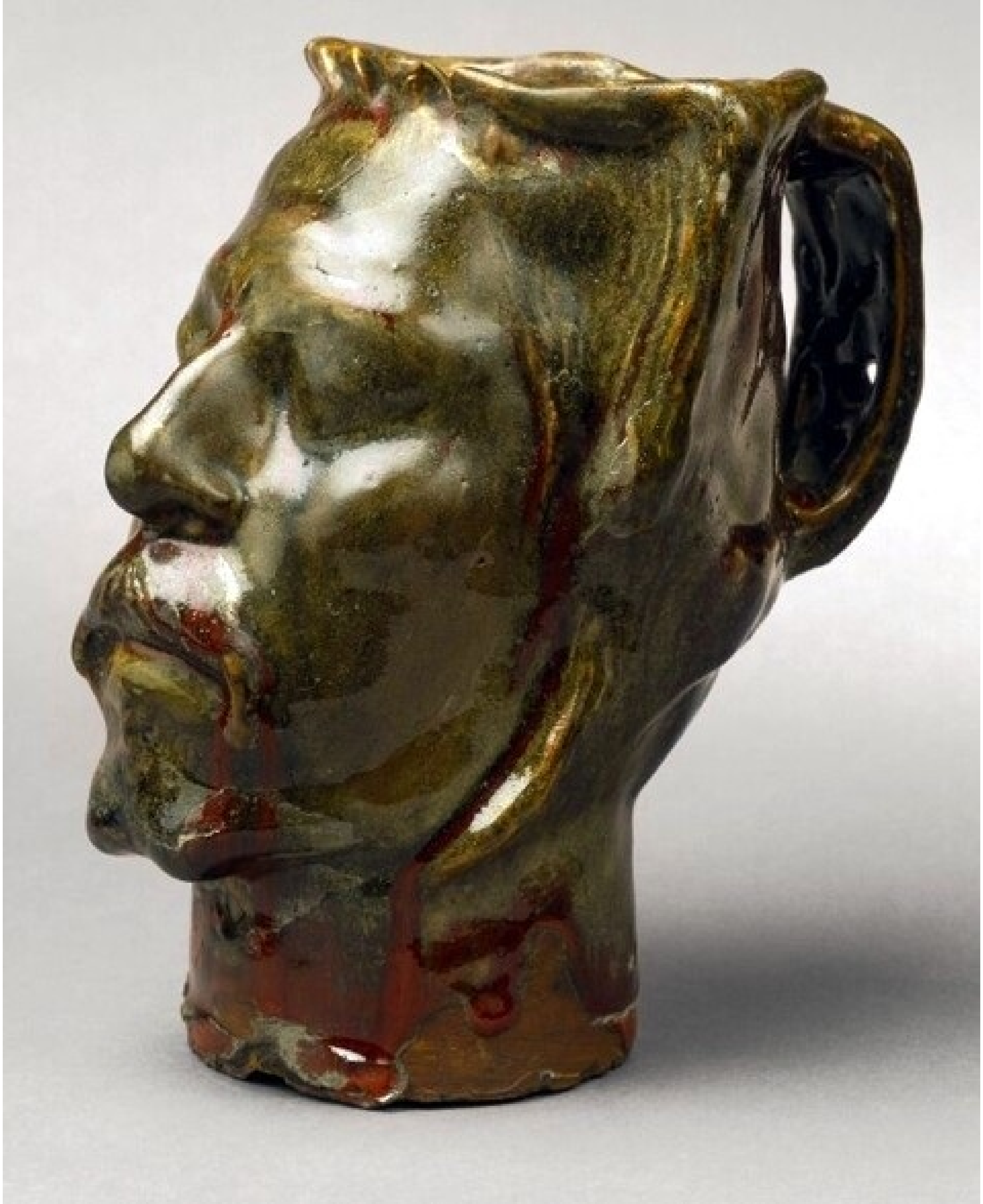
1886
Sculpture

Woman of Martinique

1887
Private collection
Sculpture - clay

Jug in the Form of a Head

1889
Ceramic
Museum of Decorative Art, Copenhagen



Contenitore Antropomorfo

1889
Sculpture
Musée d’Orsay, Paris

Lust

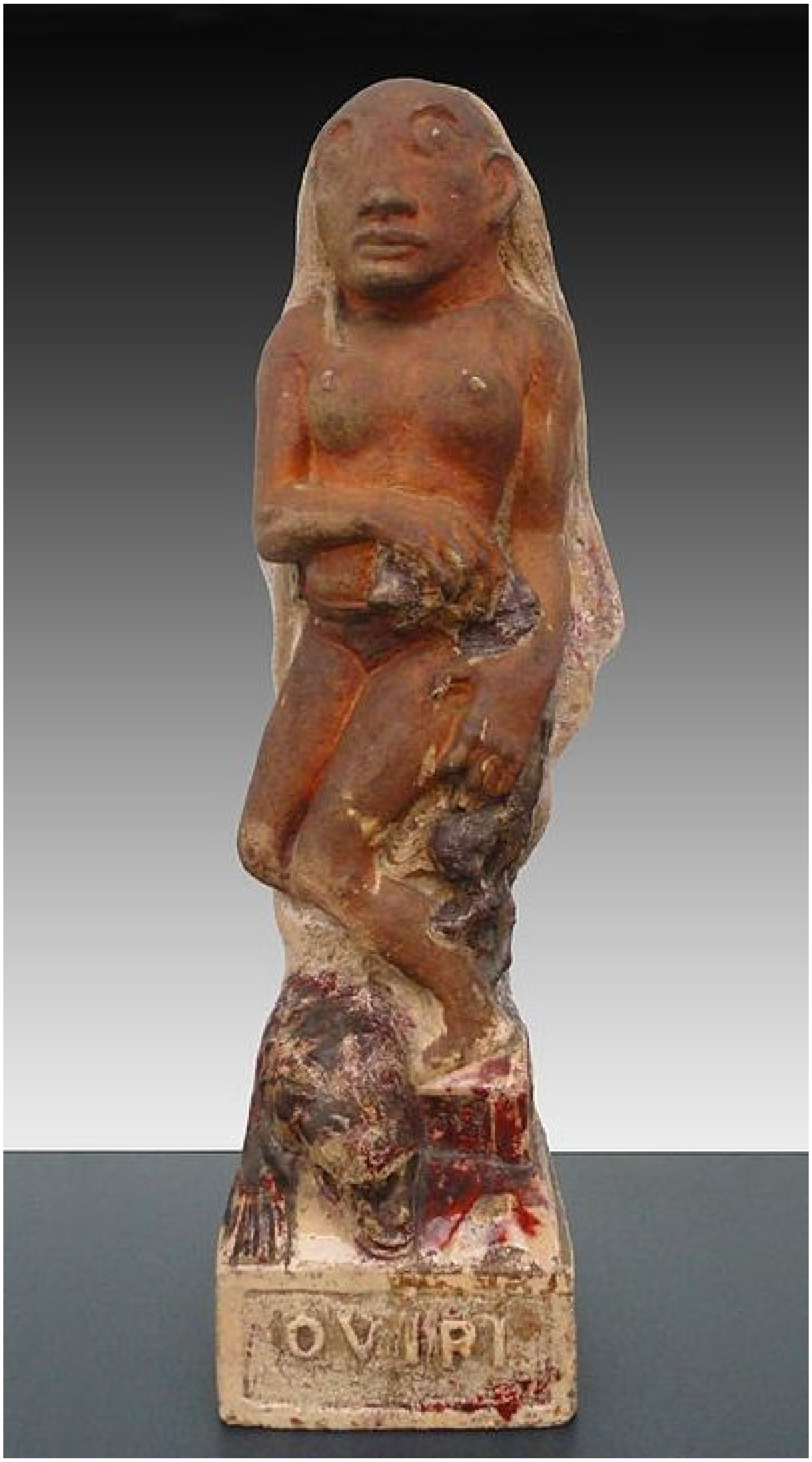
1890
J. F. Willumsens Museum
Wood and metal

Head of a Tahitian Woman with a Standing Female Nude on the Reverse

1892
Sculpture
Musée d’Orsay, Paris

Oviri (Sauvage)

1894
Glazed stoneware
Musée d’Orsay, Paris

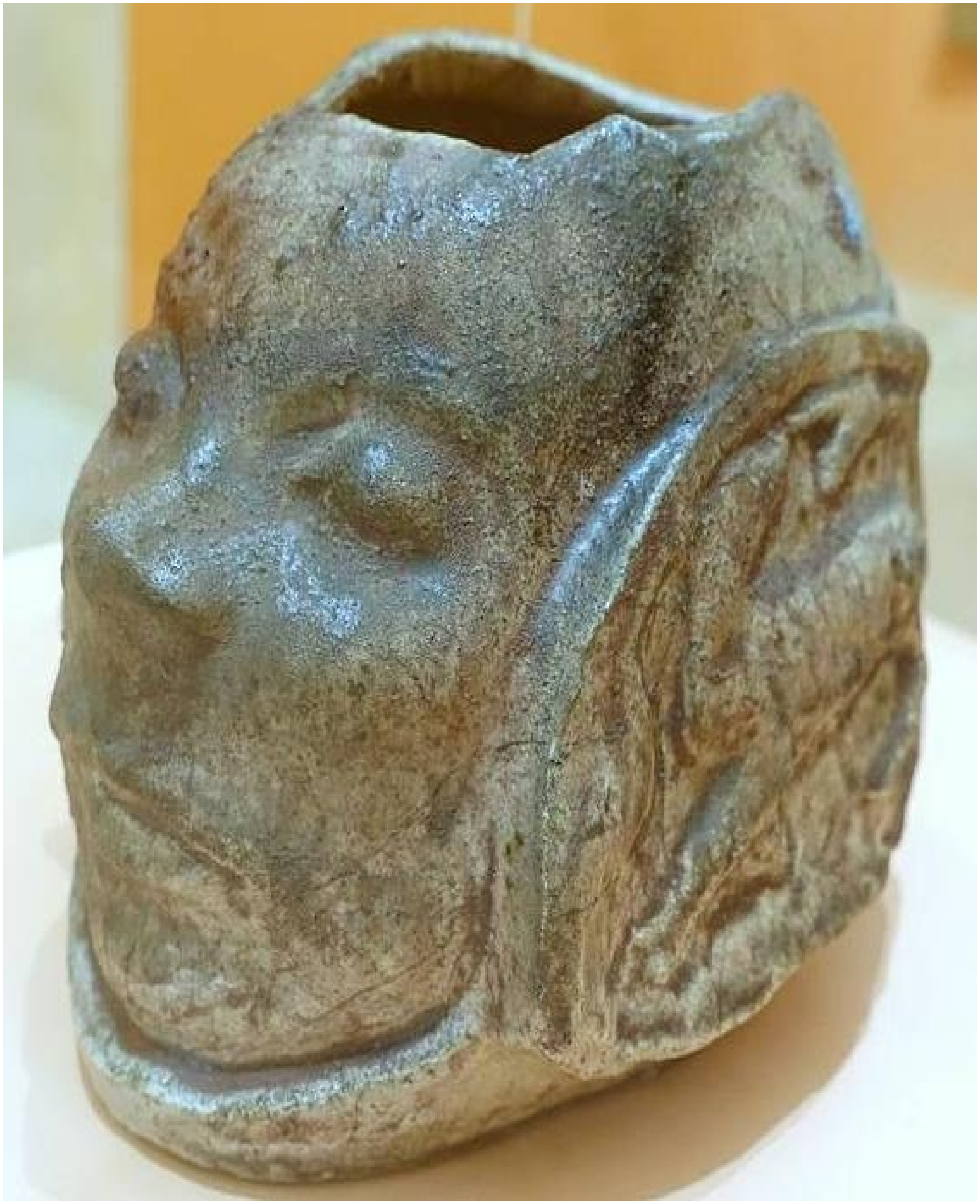

OVIRI

Tahitian Gods

1895
Sculpture
Musée d’Orsay, Paris

Head of a Young Girl

1893
Sculpture
Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain



Tahitian Girl

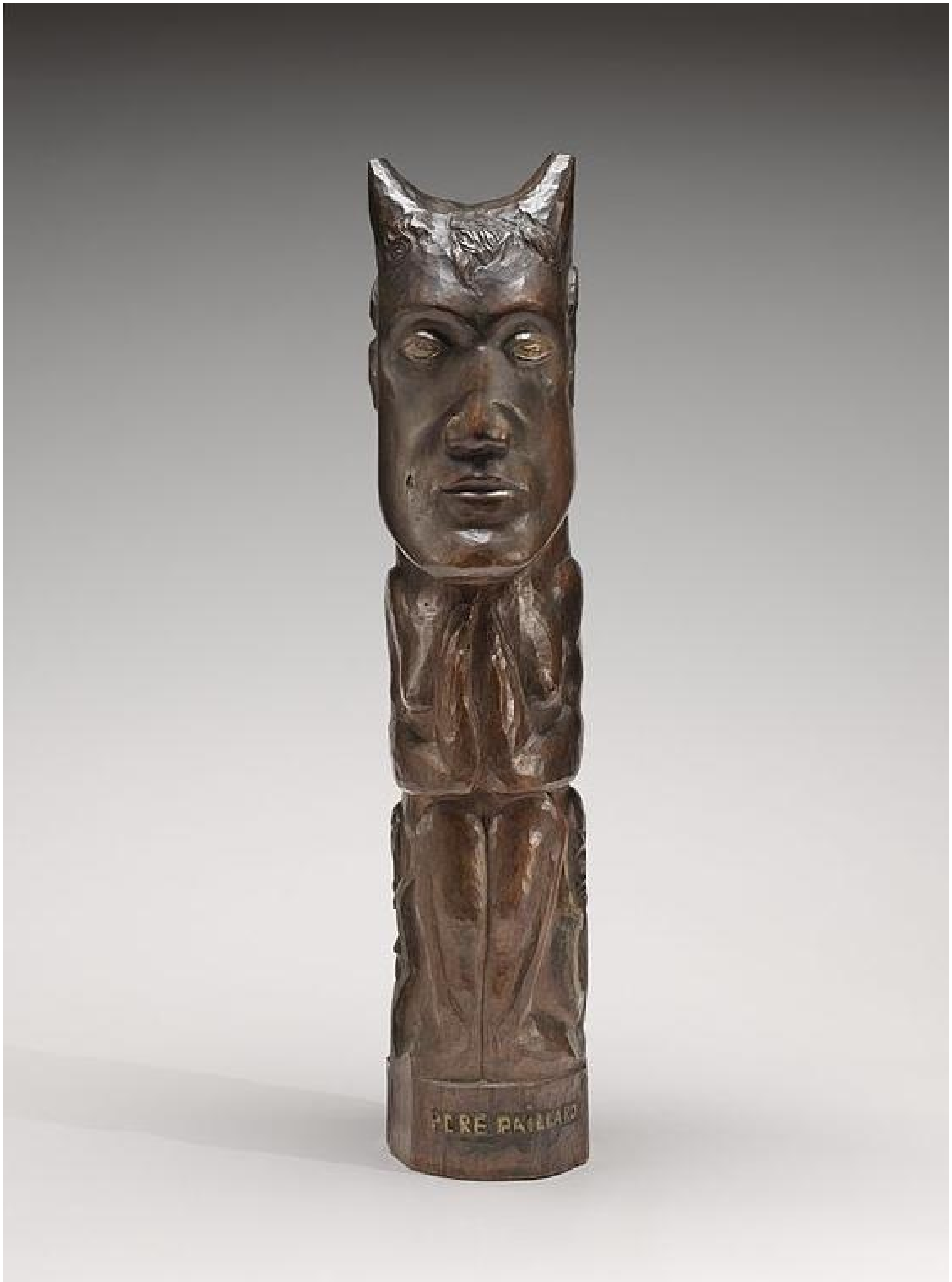
1896
Carved wood and mixed media

Two Tahitians

c. 1897
Sculpture

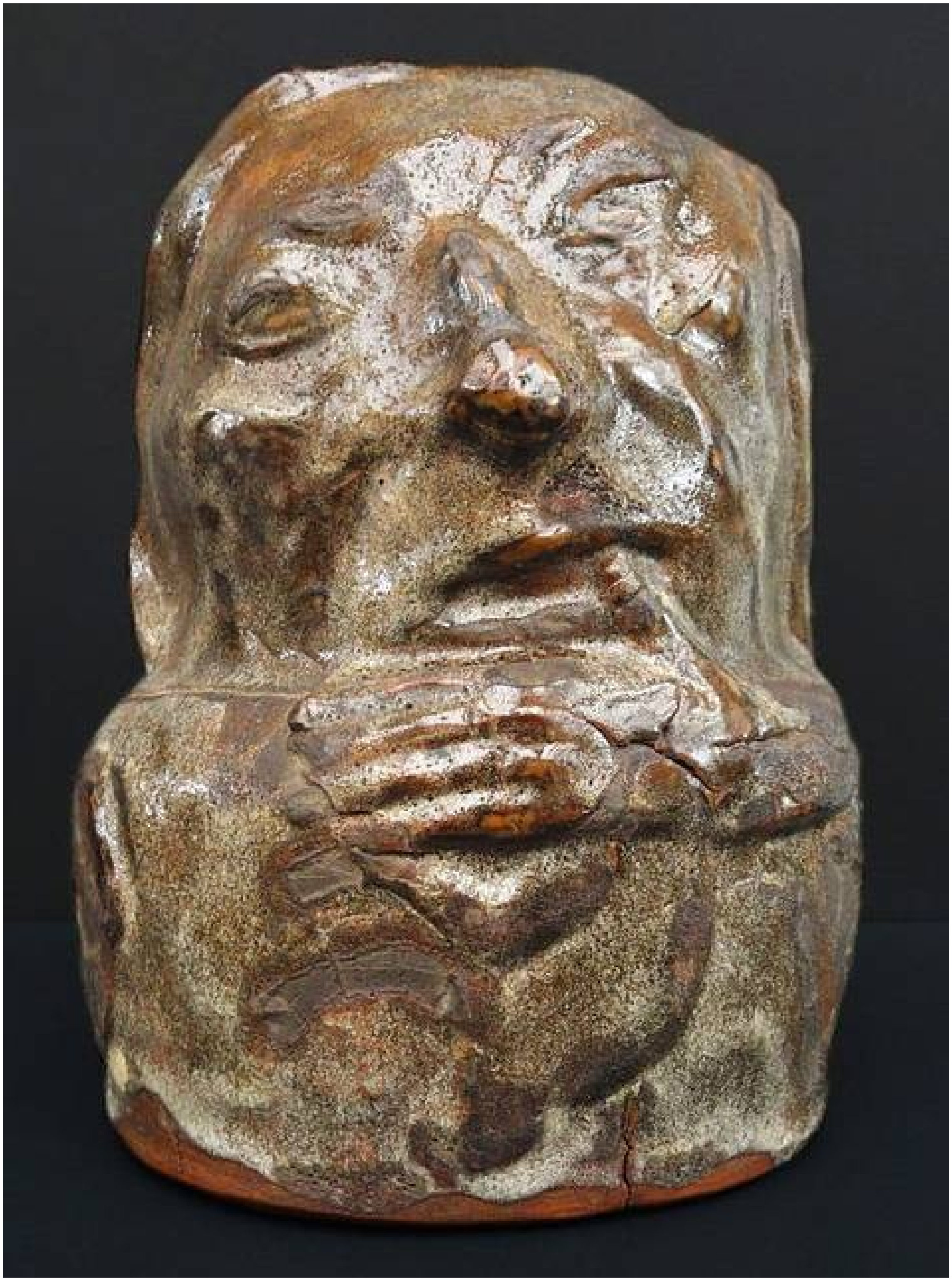
Père Paillard, Painted miro wood

1902
Painted miro wood
Chester Dale Collection


PERE PAILLARD

Anthropomorphic Pot

1889
Glazed stoneware
Musée d’Orsay, Paris



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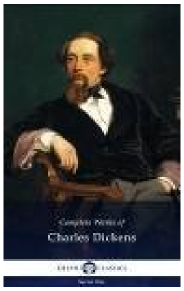

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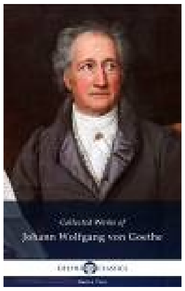

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Marcel Proust (English)
Nathaniel Hawthorne
Nikolai Gogol
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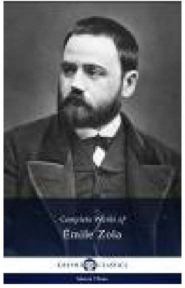
Rudyard Kipling
Tobias Smollett
Victor Hugo
William Shakespeare



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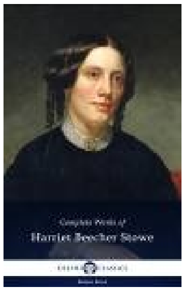
Sheridan Le Fanu
Washington Irving



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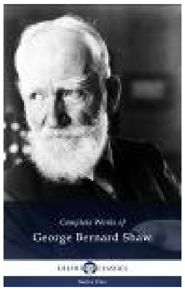
Stendhal
Stephen Crane
Zane Grey



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Margaret Oliphant
Maxim Gorky
Oliver Goldsmith
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Robert W. Chambers
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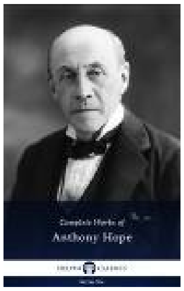
Samuel Richardson
Sir Thomas Malory
Thomas Carlyle
William Harrison Ainsworth

William Dean Howells
William Morris



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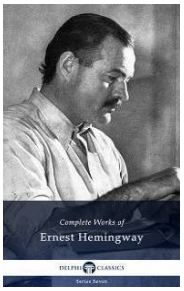
Frances Burney
Frank Norris
Frank R. Stockton
Hall Caine
Horace Walpole
One Thousand and One Nights
R. Austin Freeman
Rafael Sabatini
Saki
Samuel Pepys
Sir Issac Newton
Stanley J. Weyman
Thomas De Quincey
Thomas Middleton
Voltaire
William Hazlitt
William Hope Hodgson



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E. Phillips Oppenheim
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Ernest Hemingway
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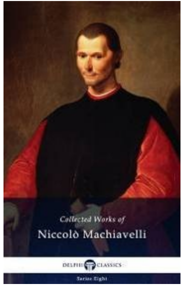
Galileo Galilei
Guy Boothby
Hans Christian Andersen
Ian Fleming
Immanuel Kant
Karl Marx
Kenneth Grahame
Lytton Strachey
Mary Wollstonecraft
Michel de Montaigne
René Descartes
Richard Marsh
Sax Rohmer
Sir Richard Burton
Talbot Mundy
Thomas Babington Macaulay
W. W. Jacobs



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Arthur Schopenhauer
The Brothers Grimm
C. S. Lewis
Charles and Mary Lamb
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Francis Bacon
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Hugh Walpole
Jean-Jacques Rousseau
John Locke
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Joseph Addison
Lafcadio Hearn

Lord Dunsany
Marie Corelli
Niccolò Machiavelli
Ouida
Richard Brinsley Sheridan
Sigmund Freud
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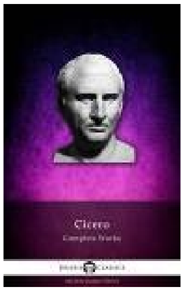
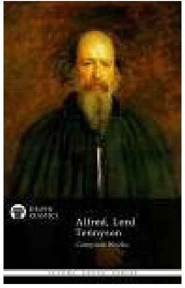


Ancient Classics

Achilles Tatius
Aeschylus
Ammianus Marcellinus
Apollodorus
Appian
Apuleius
Apollonius of Rhodes
Aristophanes
Aristotle
Arrian
Augustine
Aulus Gellius
Bede
Cassius Dio
Cato
Catullus
Cicero
Clement of Alexandria
Cornelius Nepos
Demosthenes
Diodorus Siculus
Diogenes Laërtius
Euripides
Frontius
Herodotus
Hesiod
Hippocrates
Homer
Horace
Isocrates
Josephus

Julius Caesar
Juvenal
Livy
Longus
Lucan
Lucian
Lucretius
Marcus Aurelius
Martial
Nonnus
Ovid
Pausanias
Petronius
Pindar
Plato
Plautus
Pliny the Elder
Pliny the Younger
Plotinus
Plutarch
Polybius
Procopius
Propertius
Quintus Smyrnaeus
Sallust
Sappho
Seneca the Younger
Septuagint
Sophocles
Statius
Strabo
Suetonius
Tacitus
Terence
Theocritus
Thucydides
Tibullus
Virgil
Xenophon



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Charlotte Smith
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Dante Alighieri (English)
Dante Gabriel Rossetti
Delphi Poetry Anthology
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Edwin Arlington Robinson
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Elizabeth Barrett Browning
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George Herbert
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Henry Wadsworth Longfellow
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John Dryden
John Keats
John Milton
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Leigh Hunt
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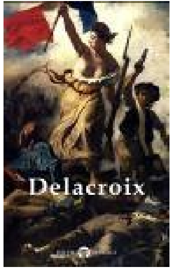
William Wordsworth

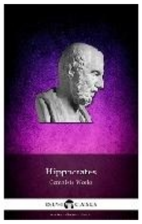


Masters of Art

Albrecht Dürer
Amedeo Modigliani
Artemisia Gentileschi
Camille Pissarro
Canaletto
Caravaggio
Caspar David Friedrich
Claude Monet
Dante Gabriel Rossetti
Diego Velázquez
Edgar Degas
Édouard Manet
Eugène Delacroix
Francisco Goya
Giotto
Gustave Courbet
Gustav Klimt
J. M. W. Turner
Johannes Vermeer

John Constable
Leonardo da Vinci
Michelangelo
Paul Cézanne
Paul Gauguin
Paul Klee
Peter Paul Rubens
Piero della Francesca
Pierre-Auguste Renoir
Pieter Bruegel the Elder
Sandro Botticelli
Raphael
Rembrandt van Rijn
Thomas Gainsborough
Tintoretto
Titian
Vincent van Gogh
Wassily Kandinsky

Alphabetical List of Titles



A. E. Housman
Achilles Tatius
Adam Smith
Aeschylus
Albrecht Dürer
Alexander Pope
Alexander Pushkin
Alexandre Dumas (English) Alfred, Lord Tennyson Algernon Blackwood
Algernon Charles Swinburne Ambrose Bierce
Amedeo Modigliani
Ammianus Marcellinus Anatole France
Andrew Lang
Andrew Marvell
Ann Radcliffe
Anna Katharine Green Anthony Hope
Anthony Trollope
Anton Chekhov
Aphra Behn
Apollodorus
Apollonius of Rhodes Appian
Apuleius
Aristophanes
Aristotle
Arnold Bennett
Arrian
Arthur Machen
Arthur Morrison
Arthur Schopenhauer
Artemisia Gentileschi Augustine
Aulus Gellius
Baroness Emma Orczy
Beatrix Potter
Beaumont and Fletcher Bede
Ben Jonson
Benjamin Disraeli
Beowulf

Bram Stoker
Bret Harte
The Brontës
The Brothers Grimm
C. S. Lewis
Camille Pissarro
Canaletto
Captain Frederick Marryat Captain Mayne Reid
Caravaggio
Caspar David Friedrich Cassius Dio
Cato
Catullus
Charles and Mary Lamb Charles Darwin
Charles Dickens
Charles Kingsley
Charles Lever
Charles Reade
Charlotte M. Yonge
Charlotte Perkins Gilman Charlotte Smith
Christina Rossetti
Christopher Marlowe
Cicero
Claude Monet
Clement of Alexandria Confucius
Cornelius Nepos
D. H Lawrence (poetry) D.H. Lawrence
Daniel Defoe
Dante Alighieri (English) Dante Gabriel Rossetti Dante Gabriel Rossetti David Hume
Delphi Poetry Anthology Demosthenes
Dickensiana Volume I Diego Velázquez
Diodorus Siculus
Diogenes Laërtius
E. F. Benson
E. M. Delafield
E. M. Forster
E. Nesbit
E. Phillips Oppenheim E. W. Hornung
Edgar Allan Poe
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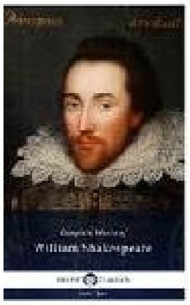

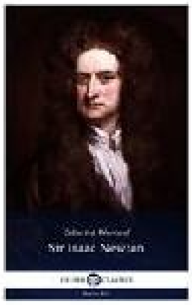

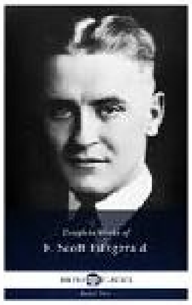

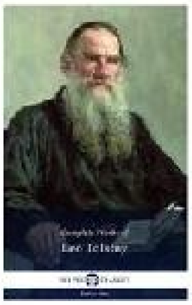

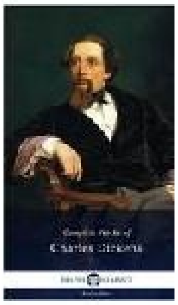

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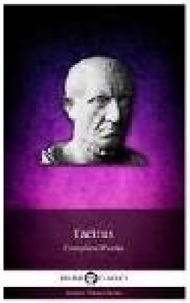

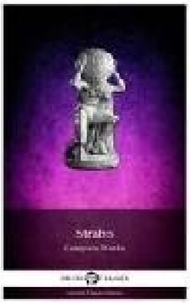

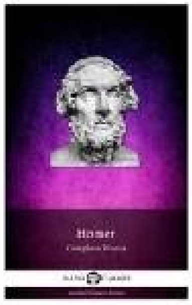

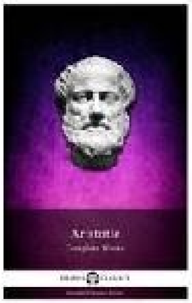

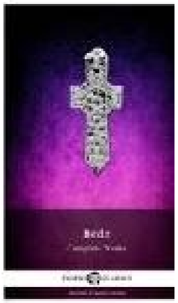

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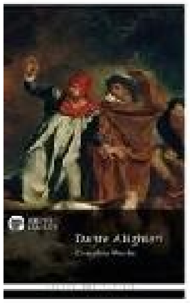

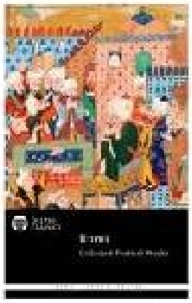

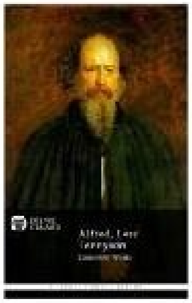

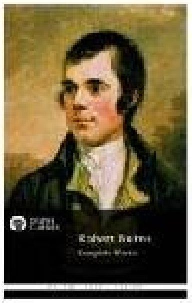

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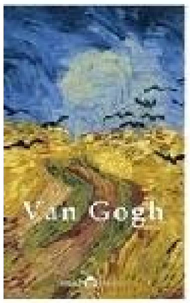
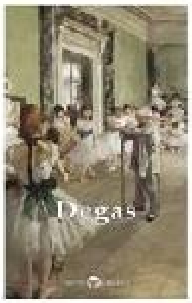
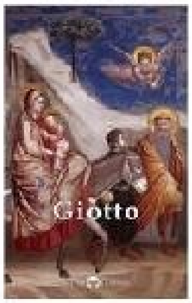
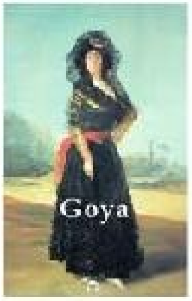
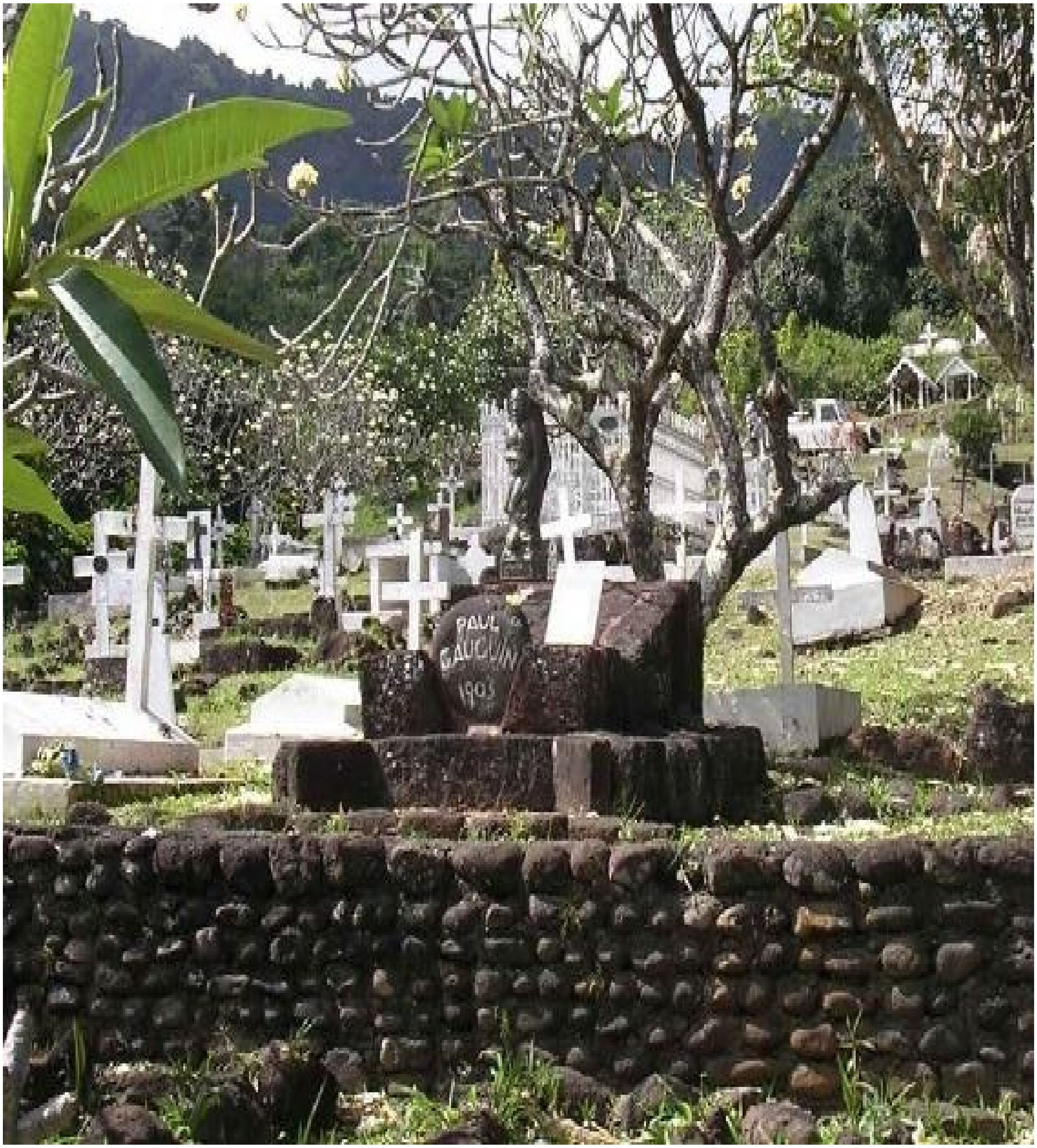


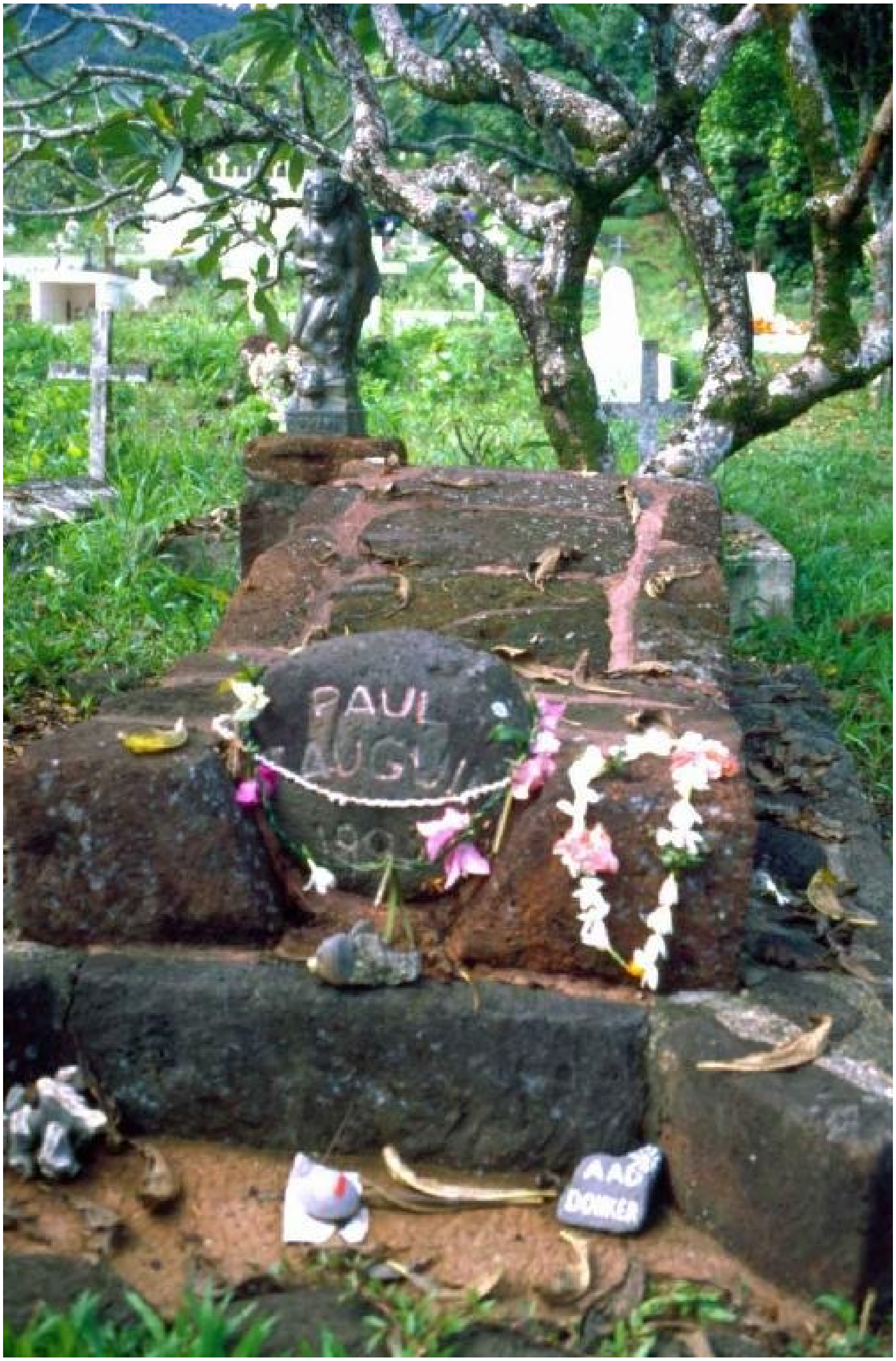








Cimetière du Calvaire, Atuona — Gauguin’s final resting place



Gauguin’s grave